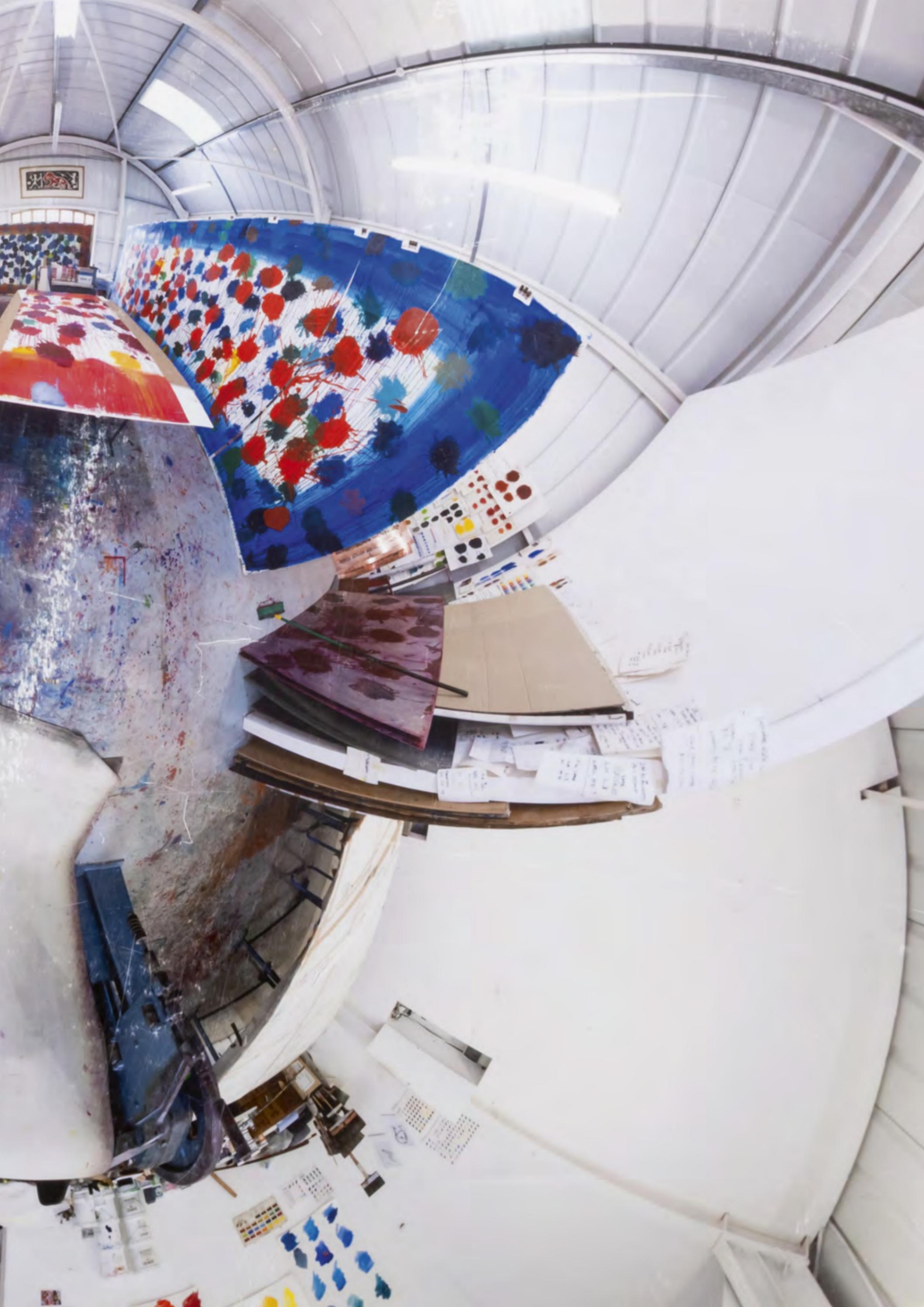




JACK SHIRREFF AT 107 WORKSHOP: THE COLLECTION OF A MASTER PRINTER

Wednesday 2nd July 2025









AUCTION NO. 109

JACK SHIRREFF AT 107 WORKSHOP: THE COLLECTION OF A MASTER PRINTER

Wednesday 2nd July 2025, 1.00pm

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Jack Shirreff's 107 Workshop, was established in the late 1970s in Wiltshire, England, and emerged as a pivotal force in modern printmaking renowned for its innovative techniques and collaborative spirit. The studio was founded by Shirreff, a master printer and former tutor at the Bath Academy of Art. Formed with a similar collaborative ethos to Stanley William Hayter's Atelier 17 with whom Shirreff was acquainted, the workshop instantly became a creative hub where artists and printers worked closely to push the boundaries of graphic art. Operating from various locations before settling in Shaw, Wiltshire, 107 Workshop gained international acclaim for producing some of the finest prints of the late 20th century over its near three-decade run.

Shirreff's vision was to create an atelier that fostered experimentation and technical excellence. Unlike traditional print studios, 107 Workshop prioritised collaboration, allowing artists like Gillian Ayres, Michael Heindorff, Howard Hodgkin, William Kentridge and Joe Tilson to explore complex techniques such as carborundum printmaking and editioned hand-colouring. Shirreff's expertise with carborundum, a mixture of resin and grit that creates a painterly impasto relief texture to prints, revolutionised Hodgkin's work enabling vibrant, tactile compositions like *Street Palm* and *After Degas*. His hands-on approach, often involving direct application of acrylic painted borders or all over hand-colouring, ensured each print was a unique work of art produced in edition.

The workshop's reputation rested on its ability to tackle ambitious projects. For instance, Hodgkin's series of *Venetian Views* three of which were printed on 16 separate sheets and required complex printing and hand-colouring processes, with Shirreff and his team laying out the paper sheets on the floor to meticulously apply the paint using special brushes. This dedication to craft attracted a global list of artists seeking to work with the studio, including South Africa's William Kentridge who made many of his largest and most ambitious etchings at 107 Workshop.

Kentridge began collaborating with the 107 Workshop in the 1990s, after being introduced by publisher David Krut who had earlier published Joe Tilson's *Oak Mantra* printed at 107. Encouraged by Shirreff's experimental approach, Kentridge incorporated highly unconventional techniques and materials to work his plates, notably the use of electric power tools to heavily distress the plate surfaces. His collaboration with Shirreff resulted in masterful editions that are marked by their scale and complexity, and remain a cornerstone of Kentridge's multidisciplinary practice.

Shirreff's influence extended beyond technique. He cultivated an environment where artists felt empowered to take risks. Hodgkin noted feeling "comfortable" at 107 Workshop, enabling him to embark on large-scale, experimental projects. His work with Gillian Ayres encouraged her to create some of her most vibrant, expressive works. Again, as with Hodgkin, it was Shirreff's instruction in the painterly use of carborundum which proved key to some of Ayres's finest prints. Her works from this period, often large-scale and exuberant, reflect her painterly approach, with thick layers of pigment and expressive forms that echo her abstract canvases. Works like *Muscari* (2005) and *Leveret's Leap* (2006), exemplify her ability to blend painting and printmaking, pushing the boundaries of both mediums with vivid, dynamic compositions. At Shirreff's suggestion, likely born out of practices developed with Howard Hodgkin, Ayres experimented with the hand-painting of her prints, and the technique gave the works a bold, poetic intensity which perfectly captured Ayres' unrestrained energy and emotional depth, blurring the lines between unique artworks and editions.

Shirreff was sadly diagnosed with Parkinson's disease, and in 2011, with his health rapidly deteriorating, 107 Workshop closed. Although he passed away in 2017, Jack Shirreff's legacy endures through the prints and the artists he inspired. His emphasis on collaboration, technical innovation, and artistic freedom set a standard for print studios worldwide, cementing his place as a pivotal figure in the print world.



1

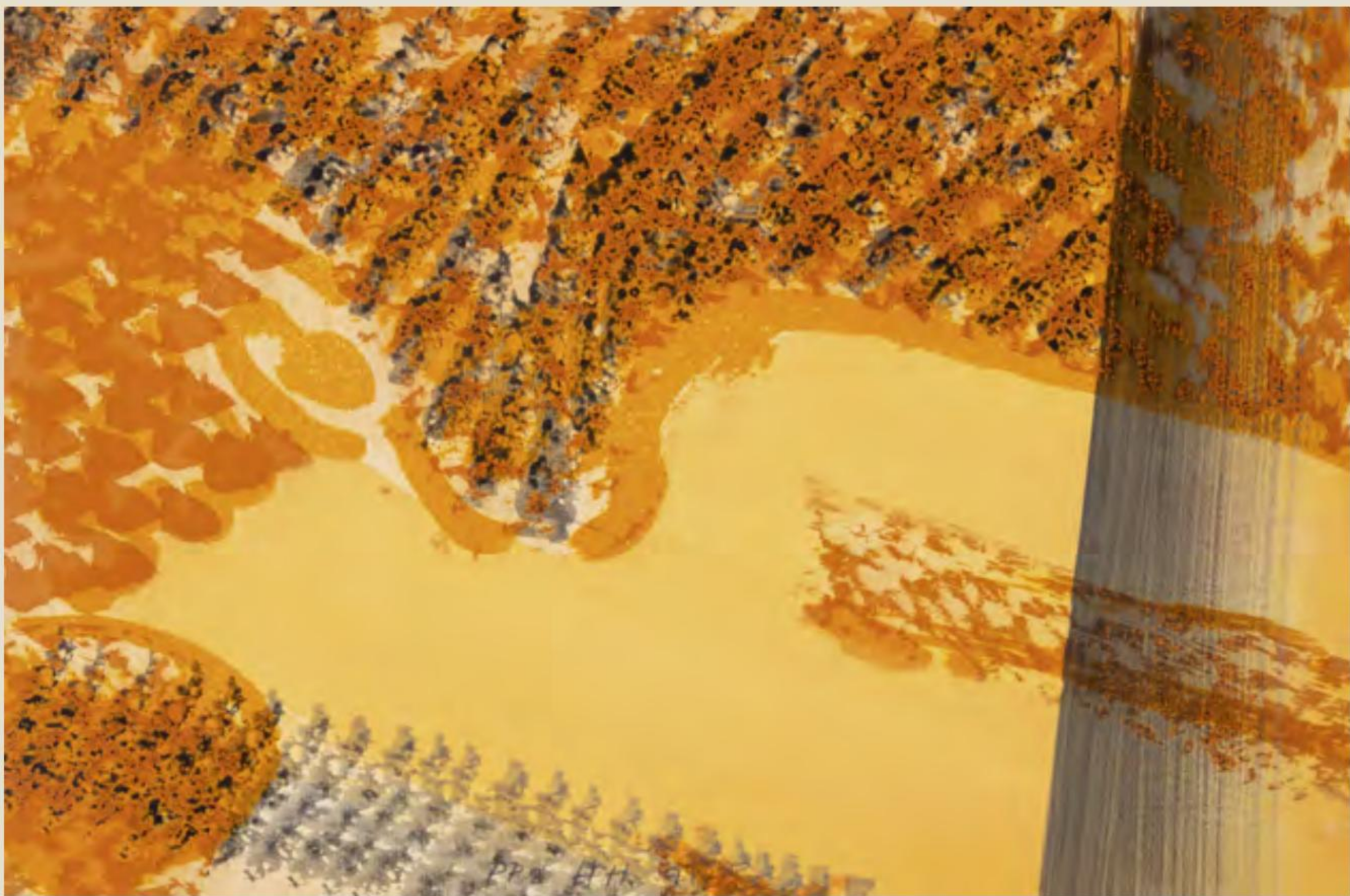
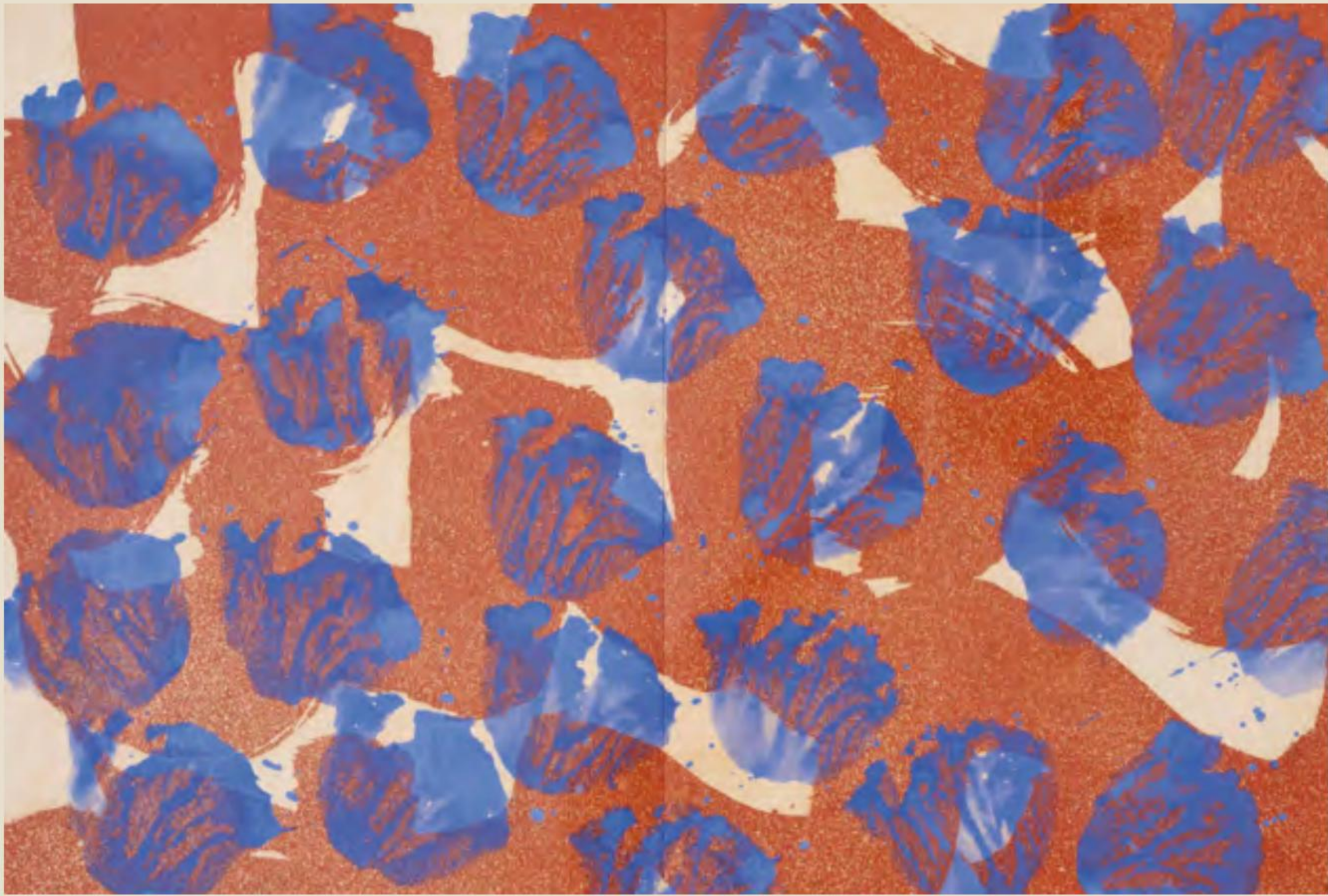
Howard Hodgkin (1932-2017)

FOR JACK (NOT IN HEENK)

Etching with aquatint and carborundum printed in colours, extensively hand-coloured in acrylic, 2006, initialled, dated and inscribed 'PP 1/5' in pencil, a printer's proof aside from the edition of 60, printed and hand-coloured by Jack Shirreff at 107 Workshop, published by Alan Cristea Gallery, London, on wove paper, the full sheet printed to the edges, sheet 988 x 1360mm (38 $\frac{7}{8}$ x 53 $\frac{1}{2}$ in)

£5,000 - 7,000

ARR



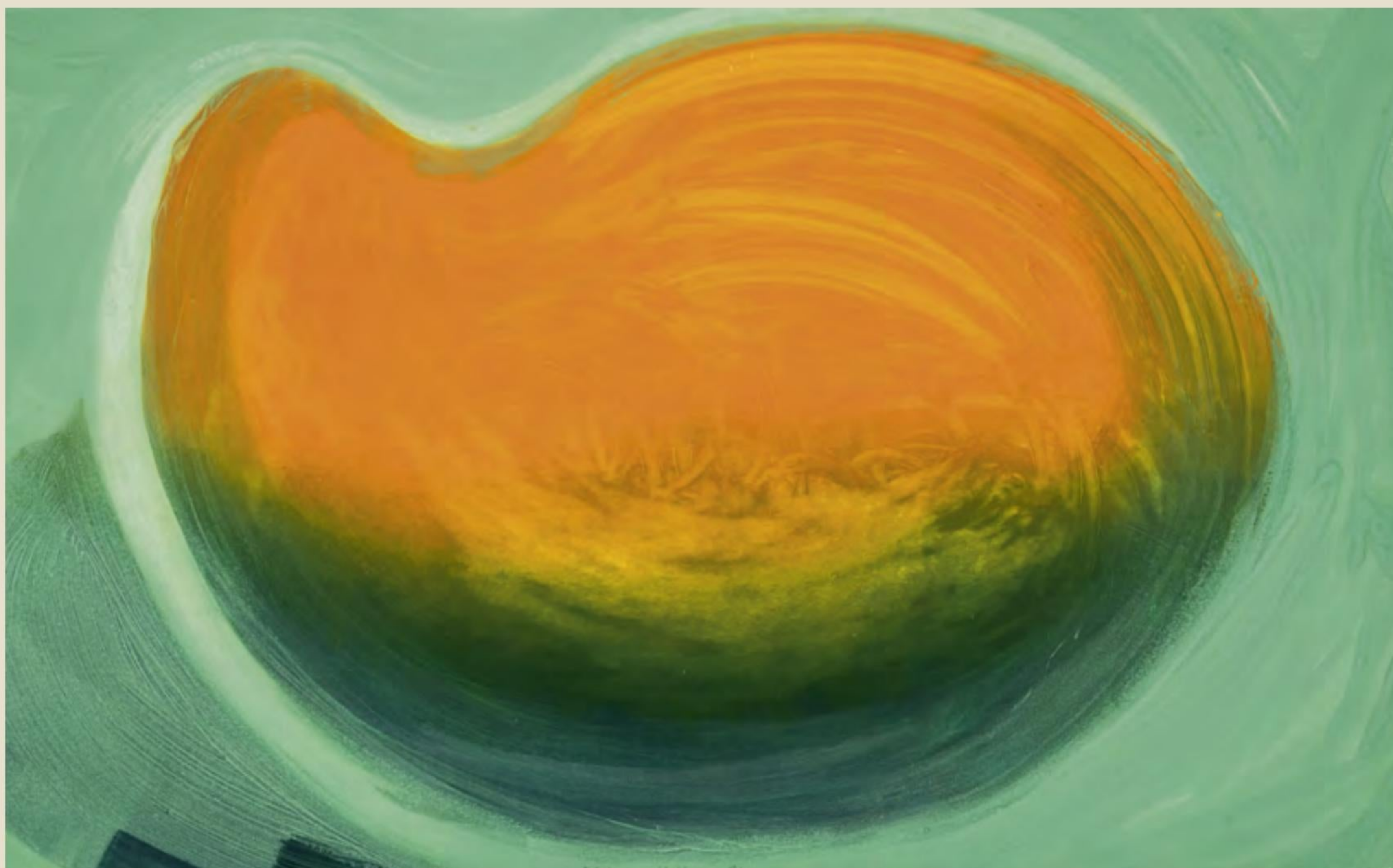
2

Howard Hodgkin (1932-2017)

EVERMORE (SEE HEENK PAGES 218/219)

A special presentation copy of the deluxe 'Blue' edition of the book, 1996-97, comprising six lift-ground etchings with aquatint printed in colours extensively hand-coloured in acrylic, the hand-painted frontispiece and two unfolded impressions of Untitled (Morris Car) and Untitled (Landscape) each initialled, dated and inscribed 'A.P. 9/10' in pencil, this copy with title-page, text and justification, signed and inscribed Jack Shirreff's copy and with a manuscript poem by the author Julian Barnes in black ink, signed, dated and inscribed 'Without you this wouldn't be here' in pencil by the artist, an artist's proof aside from the deluxe edition of 50, printed and hand-coloured by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Palawan Press, London, on various papers, bound as published in the original blue paper wrappers, housed within a silver paper wrapped portfolio box and matching slipcase, overall size 262 x 330mm (10¼ x 13in)

£2,000 - 3,000 ARR



3

Howard Hodgkin (1932-2017)

MANGO (HEENK 83)

Etching with carborundum printed in colours, extensively hand-coloured in acrylic, 1990-91, initialled, dated and inscribed 'PP 1', a printer's proof aside from the edition of 55, printed and hand-coloured by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Waddington Graphics, London, on Arches paper, the full sheet printed to the edges, sheet 760 x 1115mm (29⁷/₈ x 43⁷/₈in)

£3,000 - 5,000 ARR



4

Howard Hodgkin (1932-2017)

STREET PALM (HEENK 87)

Etching with carborundum printed in colours, extensively hand-coloured in acrylic, 1990-91, initialled, dated and inscribed PP1, a printer's proof aside from the edition of 55, printed and hand-coloured by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Waddington Graphics, London, on Arches paper, the full sheet printed to the edges, sheet 1495 x 1215mm (58¾ x 47¾in)

£6,000 - 8,000 ARR



5

Howard Hodgkin (1932-2017)

PALM AND WINDOW (HEENK 88)

Etching with aquatint with carborundum printed in colours, extensively hand-coloured in acrylic, 1990-1991, initialled, dated and inscribed 'PP1/4' in pencil, a printer's proof aside from the edition of 55, printed and hand-coloured by Jack Shirreff at 107 Workshop, Wiltshire, published by Waddington Graphics, London, on wove paper, the full sheet printed to the edges, sheet 1490 x 1210mm (58³/₄ x 47⁵/₈in)

£6,000 - 8,000 ARR



6

Howard Hodgkin (1932-2017)

FLOWERING PALM (HEENK 89)

Etching with aquatint with carborundum printed in colours, with extensive hand-colouring, 1990-1991, initialed, dated and inscribed 'PP¼' in pencil, a printer's proof aside from the edition of 55, printed and hand-coloured by Jack Shirreff at 107 Workshop, published by Waddington Graphics, London, on wove paper, the full sheet printed to the edges, sheet 1492 x 1199mm (58¾ x 47¼in)

£6,000 - 8,000 ARR



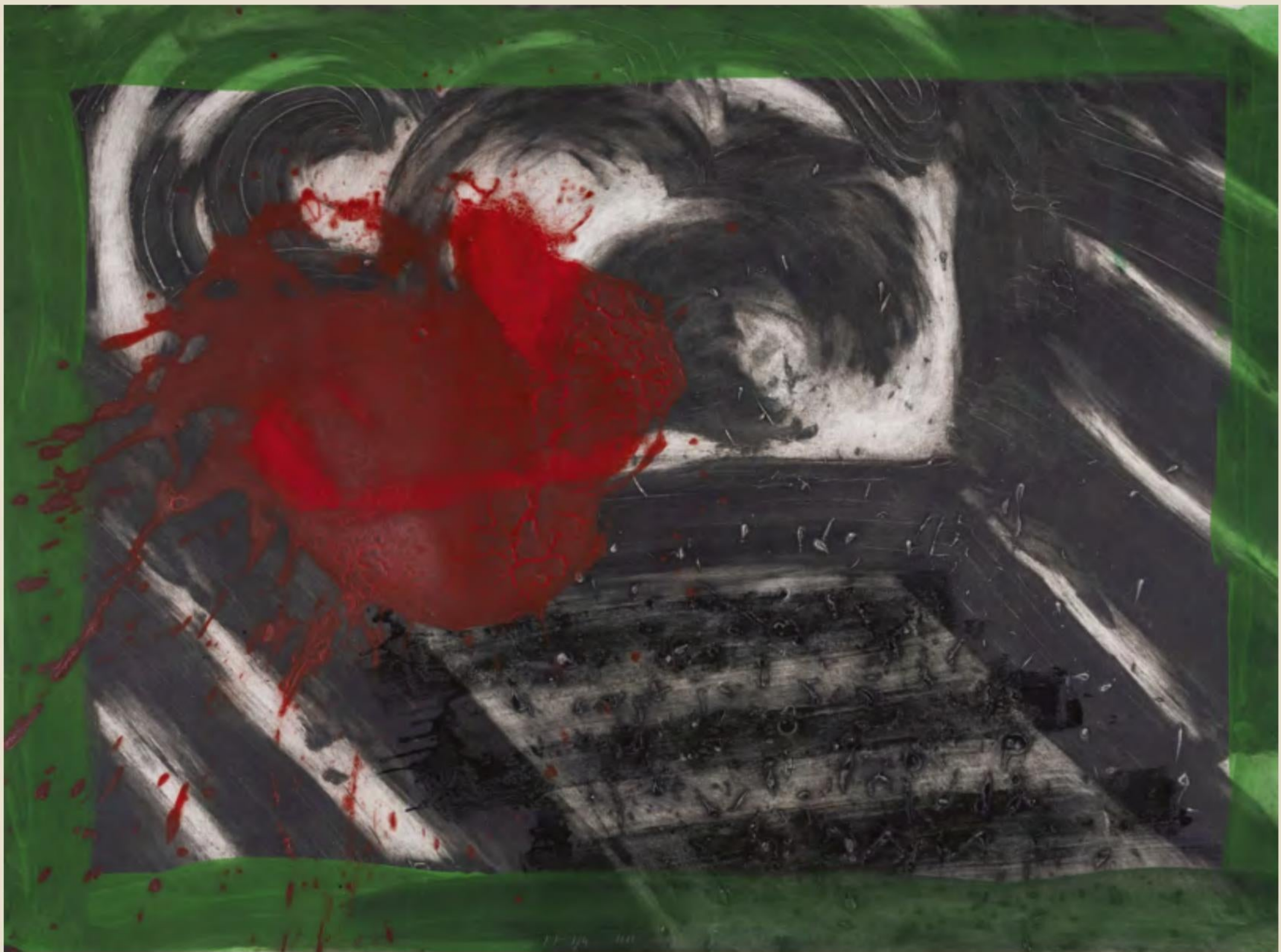
7

Howard Hodgkin (1932-2017)

PUT OUT MORE FLAGS (HEENK 90)

Lift-ground etching with aquatint and carborundum printed in colours, extensively hand-coloured in acrylic, 1992, initialled, dated and inscribed PP1/5 in pencil, a printer's proof aside from the edition of 55, printed and hand-coloured by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by The Modern Art Museum of Fort Worth, Texas, on Two Rivers wove paper, the full sheet printed to the edges, sheet 420 x 524mm (16½ x 20⅝in)

£2,500 - 3,500 ARR



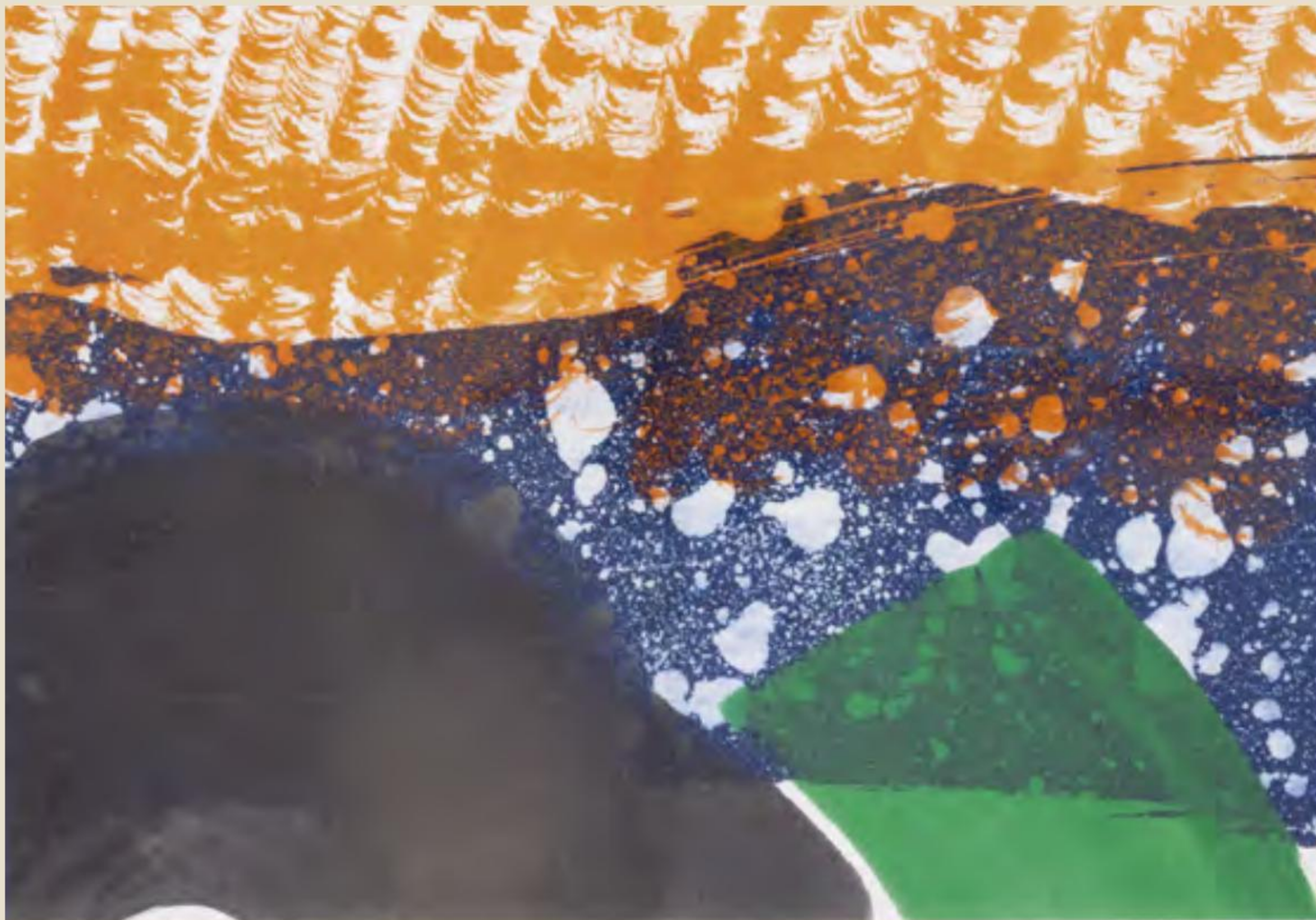
8

Howard Hodgkin (1932-2017)

IN AN EMPTY ROOM (HEENK 84)

Etching with carborundum printed in colours, extensively hand-coloured in acrylic, 1990-91, initialled, dated and inscribed PP1/4, a printer's proof aside from the edition of 55, printed and hand-coloured by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Waddington Graphics, London, on Arches paper, the full sheet printed to the edges, sheet 1205 x 1495mm (47³/₈ 58³/₄in)

£3,000 - 5,000 ARR



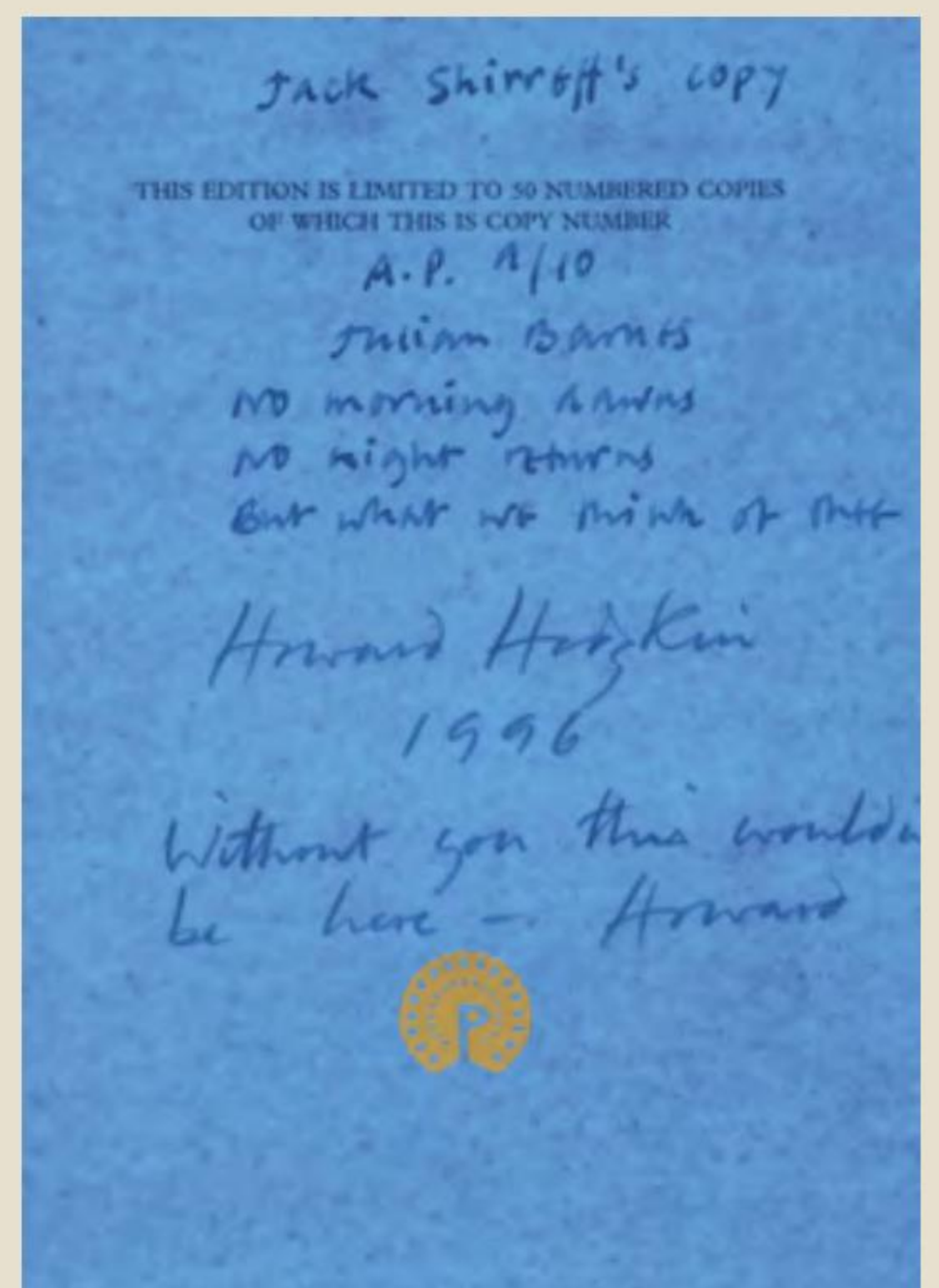
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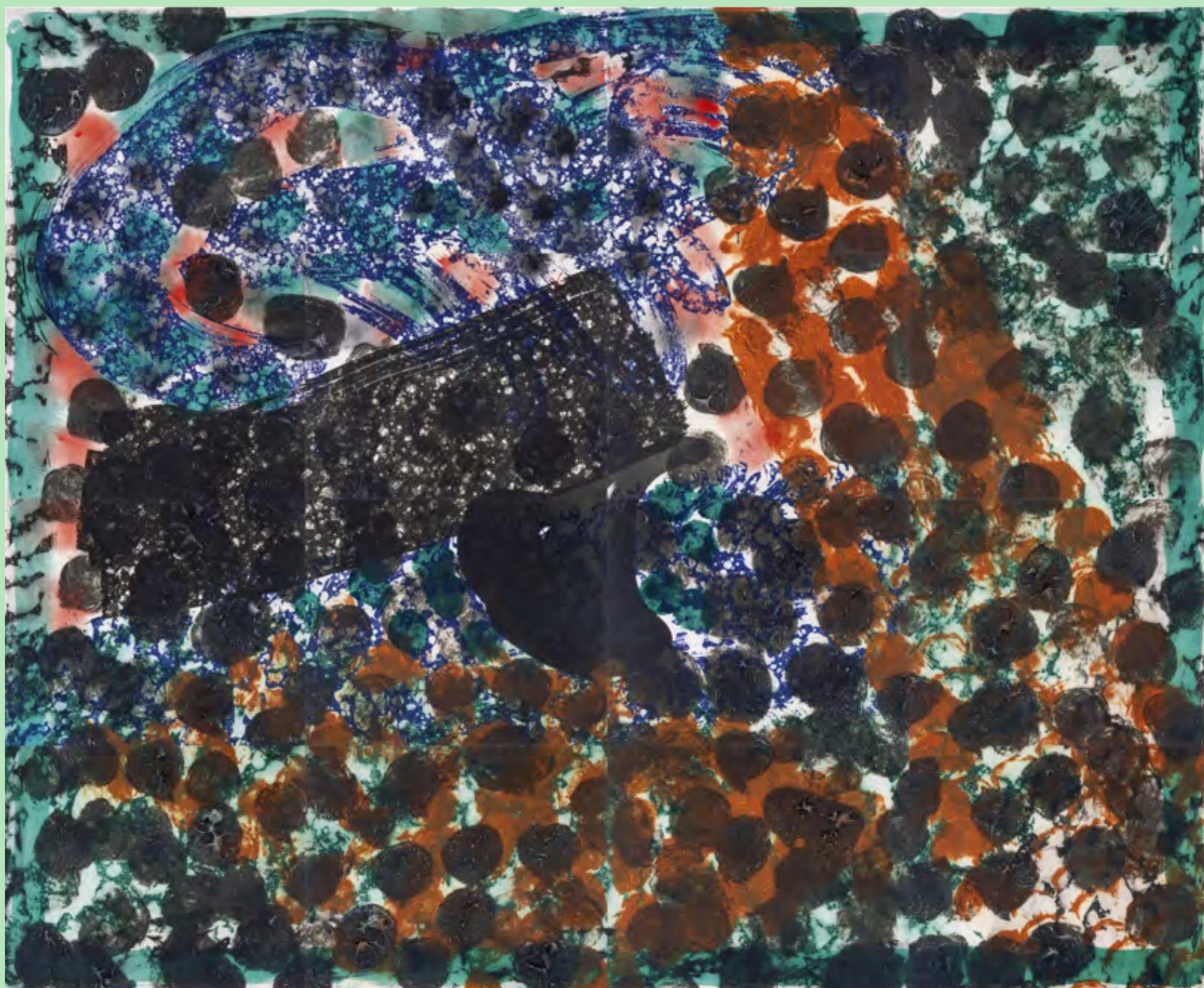
Howard Hodgkin (1932-2017)

THE WAY WE LIVE NOW (SEE HEENK PAGES 216/217)

The book, comprising seven lift-ground etchings with aquatint printed in colours, extensively hand-coloured in acrylic, 1990, one impression of As You'd Be Won't - Wantonly Wantonly loose and initialed and inscribed 'PP 2', this copy with title-page, text and justification, signed in pencil by the artist and the author Susan Sontag, numbered 'PP 2', a printer's proof aside from the edition of 200, printed and hand-coloured by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Karsten Schubert, London, on Fabriano Ingres Avorio paper, the full sheets, bound as published in the original boards and hand-painted paper wrappers, within the original brown cardboard fitted box. Overall size, 303 x 220mm (11 7/8 x 8 5/8in)

£2,000 - 3,000 ARR





10

Howard Hodgkin (1932-2017)

VENICE MORNING, FROM VENETIAN VIEWS (HEENK 93)

Lift-ground etching with aquatint printed in colours, extensively hand-coloured in acrylic, 1995, initialled, dated and inscribed 'PP 1/5' in pencil, a printer's proof aside from the edition of 60, printed and hand-coloured by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Alan Cristea Gallery, London, on 16 sheets of Arches paper, the full sheets printed to the edges, overall size 1600 x 1965mm (63 x 78³/₈in)

£5,000 - 7,000 ARR



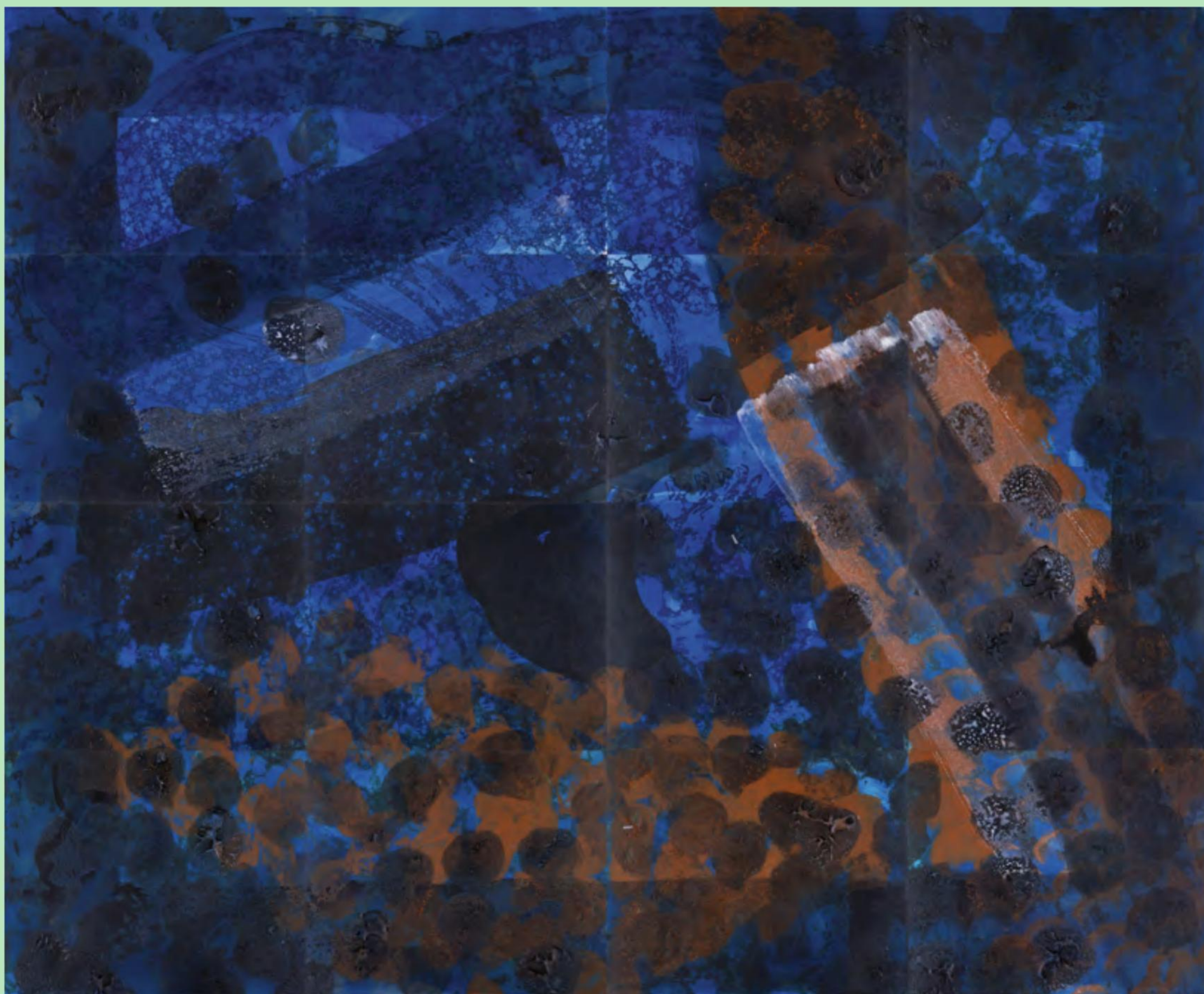
11

Howard Hodgkin (1932-2017)

VENICE AFTERNOON, FROM VENETIAN VIEWS (HEENK 94)

Lift-ground etching with aquatint printed in colours, extensively hand-coloured in acrylic, 1995, initialled, dated and inscribed 'PP 1/5' in pencil, a printer's proof aside from the edition of 60, printed and hand-coloured by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Alan Cristea Gallery, London, on 16 sheets of Arches paper, the full sheets printed to the edges, overall size 1600 x 1965mm (63 x 78³/₈in)

£6,000 - 8,000 ARR



12

Howard Hodgkin (1932-2017)

VENICE EVENING, FROM VENETIAN VIEWS (HEENK 95)

Lift-ground etching with aquatint printed in colours, extensively hand-coloured in acrylic, 1995, initialled, dated and inscribed 'PP 1/5' in pencil, a printer's proof aside from the edition of 60, printed and hand-coloured by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Alan Cristea Gallery, London, on 16 sheets of Arches paper, the full sheets printed to the edges, overall size 1600 x 1965mm (63 x 78³/₈in)

£6,000 - 8,000 ARR



13

Howard Hodgkin (1932-2017)

VENICE NIGHT, FROM. VENETIAN VIEWS (HEENK 96)

Lift-ground etching with aquatint printed in colours, extensively hand-coloured in acrylic, 1995, initialled, dated and inscribed PP1/5 in pencil, a printer's proof aside from the edition of 30, printed and hand-coloured by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Alan Cristea Gallery, London, on two sheets of Arches paper, the full sheets printed to the edges, overall size 1590 x 1950mm (62½ x 76¾in)

£5,000 - 7,000 **ARR**



14

Howard Hodgkin (1932-2017)

GREEN ROOM (HEENK 72)

Etching with aquatint printed in colours, extensively hand-coloured in acrylic, 1986, initialled, dated and inscribed PP1, in pencil, a printer's proof aside from the edition of 100, printed and hand-coloured by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Bernard Jacobson Ltd., London, on TH Saunders wove paper, the full sheet printed to the edges, sheet 512 x 618mm (20 $\frac{1}{8}$ x 25 $\frac{1}{4}$ in)

£1,500 - 2,000 ARR



15

Howard Hodgkin (1932-2017)

RED LISTENING EAR (HEENK 74)

Etching with carborundum printed in colours, extensively hand-coloured in acrylic, 1986, initialled, dated and inscribed PP1 in pencil, a printer's proof aside from the edition of 100, printed and hand-coloured by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Bernard Jacobson Ltd., London, on TH Saunders wove paper, the full sheet printed to the edges, sheet 475 x 644mm (18 $\frac{5}{8}$ x 25 $\frac{1}{4}$ in)

£1,500 - 2,000 ARR



16

Howard Hodgkin (1932-2017)

NORWICH (HEENK 101)

Lift-ground etching with aquatint and carborundum printed in colours, extensively hand-coloured in acrylic, 1999-2000, initialled, dated and inscribed 'P' in pencil, a proof aside from the edition of 80, printed and hand-coloured by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Alan Cristea Gallery, London, on Two Rivers wove paper, the full sheet printed to the edges, sheet 415 x 470mm (16³/₈ x 18¹/₂in)

£4,000 - 6,000 ARR



17

Howard Hodgkin (1932-2017)

AFTER DEGAS (HEENK 81)

Etching with carborundum printed in colours, extensively hand-coloured in acrylic, 1990-91, initialled, dated and and inscribed PP1/5, a printer's proof aside from the edition of 80, printed and hand-coloured by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by The Metropolitan Museum of Art, New York, on Moulins de Larroque et Pombie wove paper, the full sheet printed to the edges, sheet 255 x 320mm (10 x 12½in)

£2,500 - 3,500 ARR



18

Howard Hodgkin (1932-2017)

SNOW (HEENK 92)

Etching with carborundum printed in colours, extensively hand-coloured in acrylic, 1995, initialled, dated and inscribed PP1/5, a printer's proof aside from the edition of 80, printed and hand-coloured by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by The Metropolitan Museum of Art, New York, on Two Rivers wove paper, the full sheet printed to the edges, sheet 285 x 365mm (11¼ x 14¼in)

£2,500 - 3,500 ARR



19

Howard Hodgkin (1932-2017)

TURKISH DELIGHT (NOT IN HEENK)

Etching with aquatint printed in colours, extensively hand-coloured in acrylic, 2004, initialled, dated and inscribed 'PP 1/5' in pencil, a printer's proof aside from the edition of 80, printed and hand-coloured by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by The Metropolitan Museum of Art, New York, on wove paper, the full sheet printed to the edges, sheet 240 x 290mm (9½ x 11½in)

£2,500 - 3,500 ARR



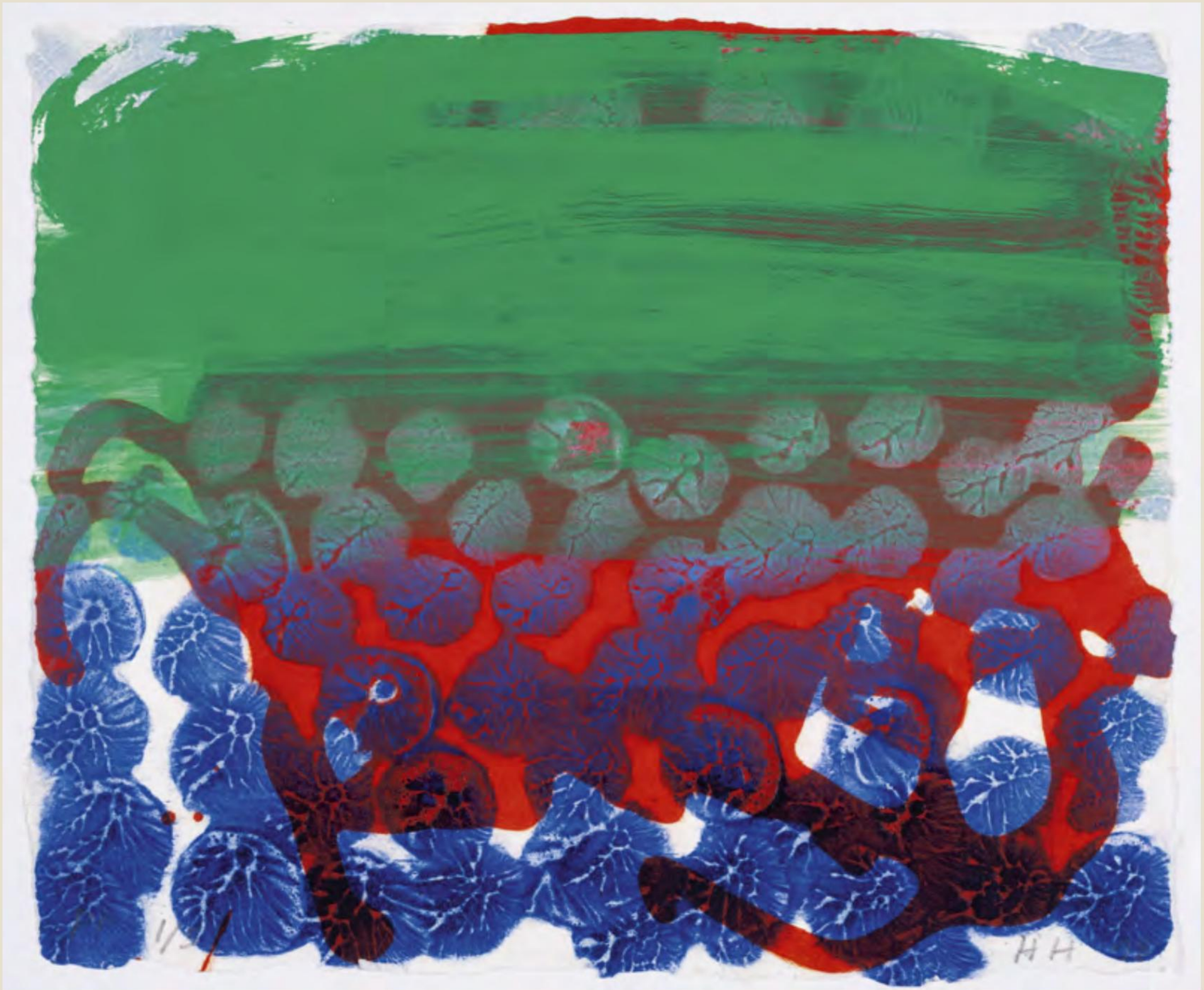
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Howard Hodgkin (1932-2017)

SUMMER (HEENK 98)

Lift-ground etching with carborundum printed in colours, extensively hand-coloured in acrylic, 1997, initialled, dated and inscribed 'PP 1/5' in pencil, a printer's proof aside from the edition of 100, printed and hand-coloured by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by The Metropolitan Museum of Art, New York, on Two Rivers wove paper, the full sheet printed to the edges, sheet 290 x 372mm (11³/₈ x 14⁵/₈in)

£3,000 - 5,000 ARR



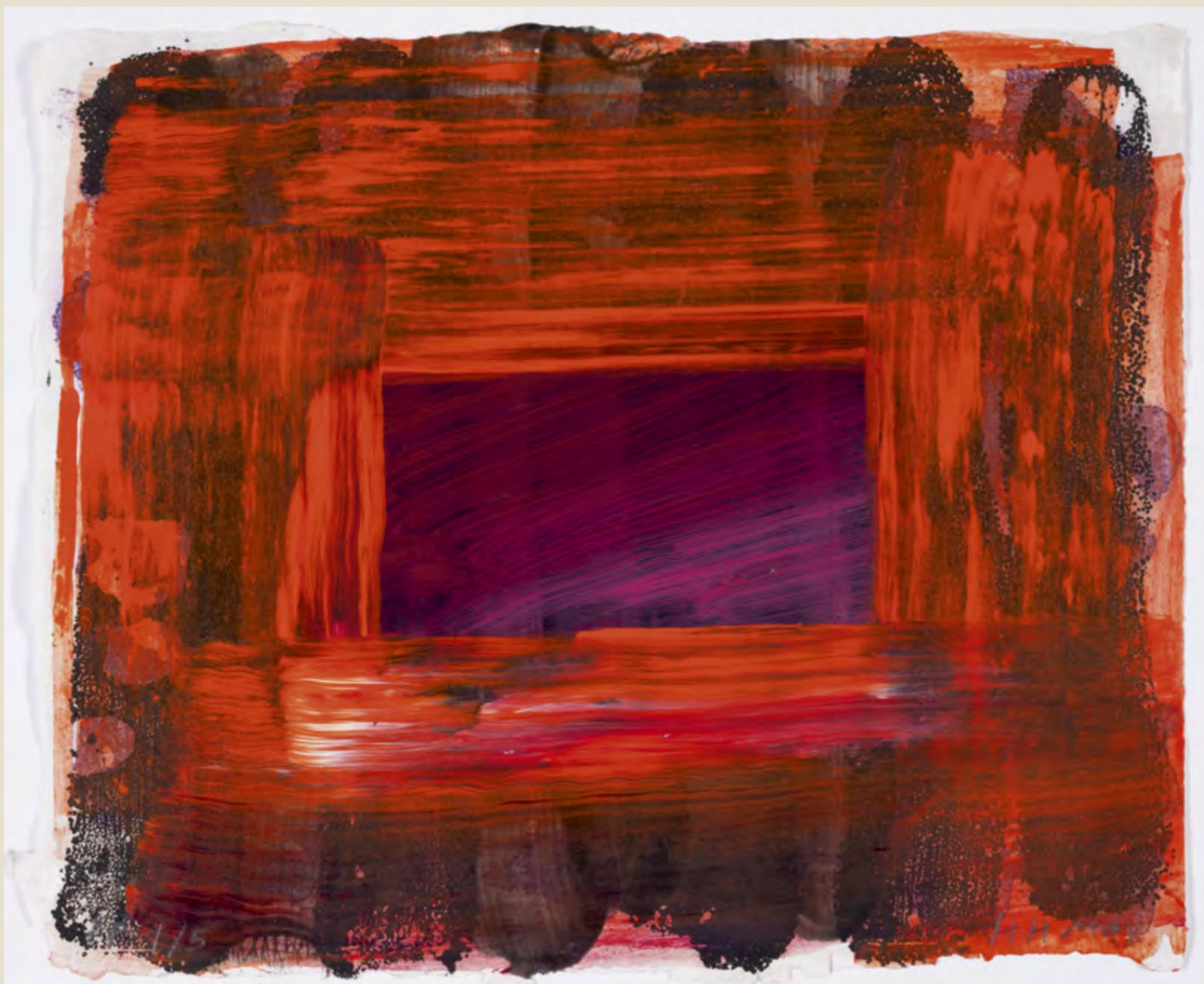
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Howard Hodgkin (1932-2017)

IN A PUBLIC GARDEN (HEENK 99)

Etching with aquatint and carborundum printed in colours, extensively hand-coloured in acrylic, 1997-98, initialled, dated and inscribed 'PP 1/5', a printer's proof aside from the edition of 70, printed and hand-coloured by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by the Kunstverein für die Rheinland und Westfalen, Düsseldorf, on Two Rivers wove paper, the full sheet printed to the edges, sheet 240 x 280mm (9½ x 11in)

£2,500 - 3,500 ARR



22

Howard Hodgkin (1932-2017)

DAWN (HEENK 106)

Sugarlift-ground etching with aquatint printed in colours, extensively hand-coloured in acrylic, 2000-02, initialled, dated and inscribed 'PP 1/5' in pencil, a printer's proof aside from the edition of 60, printed and hand-coloured by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Alan Cristea Gallery, London, on Two Rivers wove paper, the full sheet printed to the edges, sheet 260 x 320mm (10¼ x 12½in)

£3,000 - 5,000

ARR



23

Howard Hodgkin (1932-2017)

EYE (HEENK 102)

Lift-ground etching with aquatint and carborundum printed in colours, extensively hand-coloured in acrylic, 2000, initialled, dated and inscribed PP1/5 in pencil, a printer's proof aside from the edition of 80, printed and hand-coloured by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by The Institute of Contemporary Arts at the Philadelphia Museum of Art, Philadelphia and Alan Cristea Gallery, London, on Two Rivers wove paper, the full sheet printed to the edges, sheet 284 x 330mm (11¼ x 13in)

£1,500 - 2,000 ARR



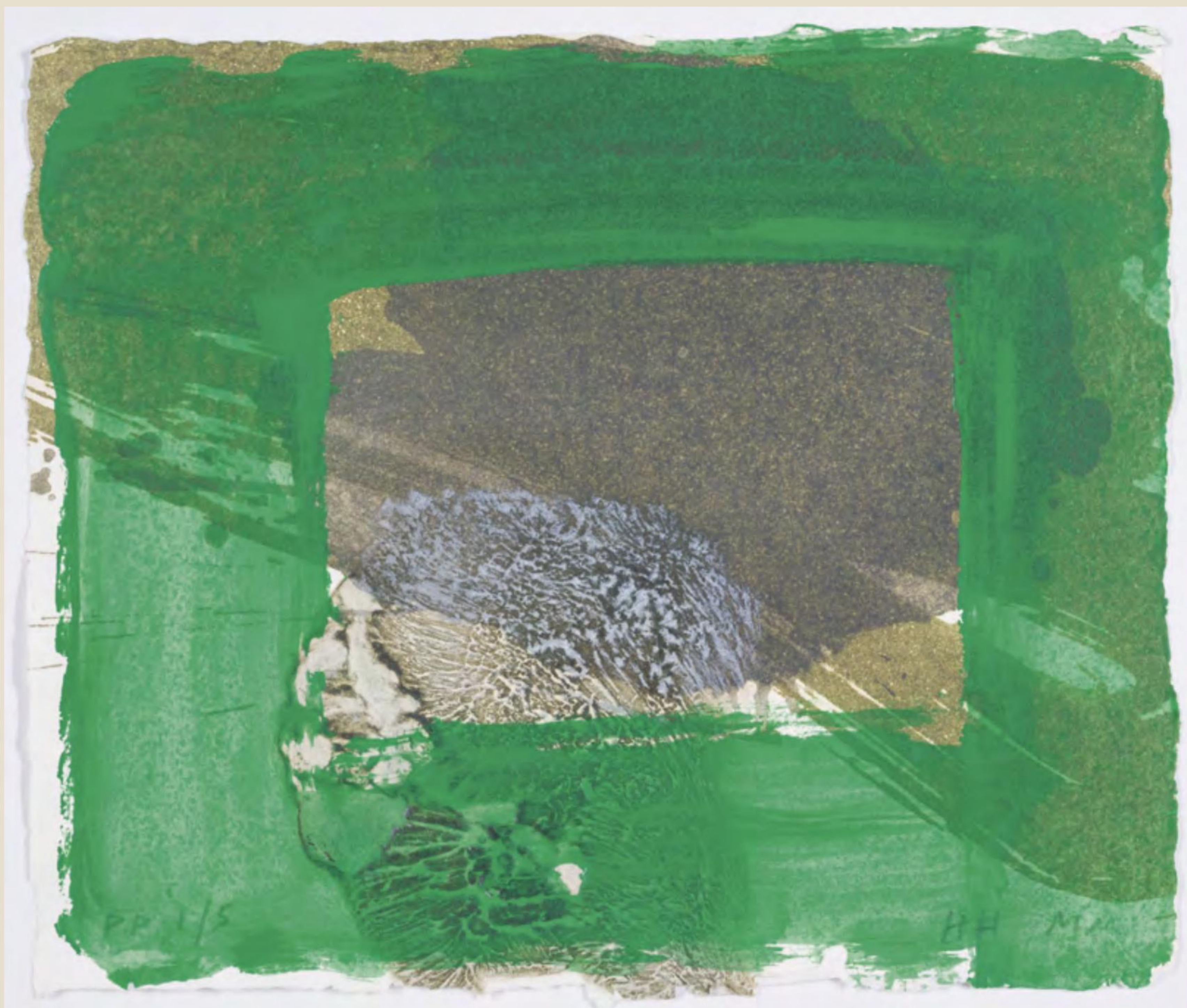
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Howard Hodgkin (1932-2017)

AWAY (HEENK 108)

Sugarlift-ground etching with aquatint printed in colours, extensively hand-coloured in acrylic, 2000-02, initialed, dated and inscribed PP1/5 in pencil, a printer's proof aside from the edition of 60, printed and hand-coloured by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Alan Cristea Gallery, London, on Two Rivers wove paper, the full sheet printed to the edges, sheet 260 x 320 mm (10¼ x 12½in)

£2,500 - 3,500 ARR



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Howard Hodgkin (1932-2017)

RAIN (HEENK 105)

Lift-ground etching with aquatint and carborundum printed in colours, extensively hand-coloured in acrylic, 2000-02, initialled, dated and inscribed 'PP 1/5' in pencil, a printer's proof aside from the edition of 50, printed and hand-coloured by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Alan Cristea Gallery, London, on Two Rivers wove paper, the full sheet printed to the edges, sheet 234 x 280mm (9¼ x 11in)

£2,500 - 3,500 ARR



26

Howard Hodgkin (1932-2017)

Books For The Paris Review (Heenk 100)

Lift-ground etching with aquatint and carborundum printed in colours, extensively hand-coloured in acrylic, 1997-99, initialled, dated and inscribed PP1/5 in pencil, a printer's proof aside from the edition of 55, printed and hand-coloured by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by The Paris Review, New York, on Two Rivers wove paper, the full sheet printed to the edges, sheet 380 x 420mm (15 x 16½in)

£2,500 - 3,500 ARR



27

Howard Hodgkin (1932-2017)

FROST (HEENK 103)

Lift-ground etching with aquatint printed in colours, extensively hand-coloured in acrylic, 2000-02, initialled, dated and inscribed 'PP 1/5' in pencil, a printer's proof aside from the edition of 50, printed and hand-coloured by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Alan Cristea Gallery, London, on Arches paper, the full sheet printed to the edges, sheet 1162 x 1157 mm (45¾ x 45½in)

£8,000 - 12,000 ARR



28

Howard Hodgkin (1932-2017)

STRICTLY PERSONAL (HEENK 109)

Lift-ground etching with aquatint and carborundum printed in colours, extensively hand-coloured in acrylic, 2000-02, initialled, dated and inscribed PP1/5 in pencil, a printer's proof aside from the edition of 55, printed and hand-coloured by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Alan Cristea Gallery, London, on Two Rivers wove paper, the full sheet printed to the edges, sheet 300 x 343 mm (11¾ x 13½in)

£2,500 - 3,500 ARR



29

Howard Hodgkin (1932-2017)

HOME (HEENK 112)

Lift-ground etching with aquatint and carborundum printed in colours, extensively hand-coloured in acrylic, 2000-02, initialled, dated and inscribed PP1/5 in pencil, a printer's proof aside from the edition of 50, printed and hand-coloured by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Alan Cristea Gallery, London, on Two Rivers wove paper, the full sheet printed to the edges, sheet 368 x 414mm (14½ x 16¼in)

£2,500 - 3,500 ARR



30

Howard Hodgkin (1932-2017)

SEAFOOD (HEENK 111)

Lift-ground etching with aquatint and carborundum printed in colours, extensively hand-coloured in acrylic, 2000-02, initialled, dated and inscribed PP1/5 in pencil, a printer's proof aside from the edition of 55, printed and hand-coloured by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Alan Cristea Gallery, London, on Two Rivers wove paper, the full sheet printed to the edges, sheet 426 x 521mm (16¾ x 20½in)

£3,000 - 5,000 ARR

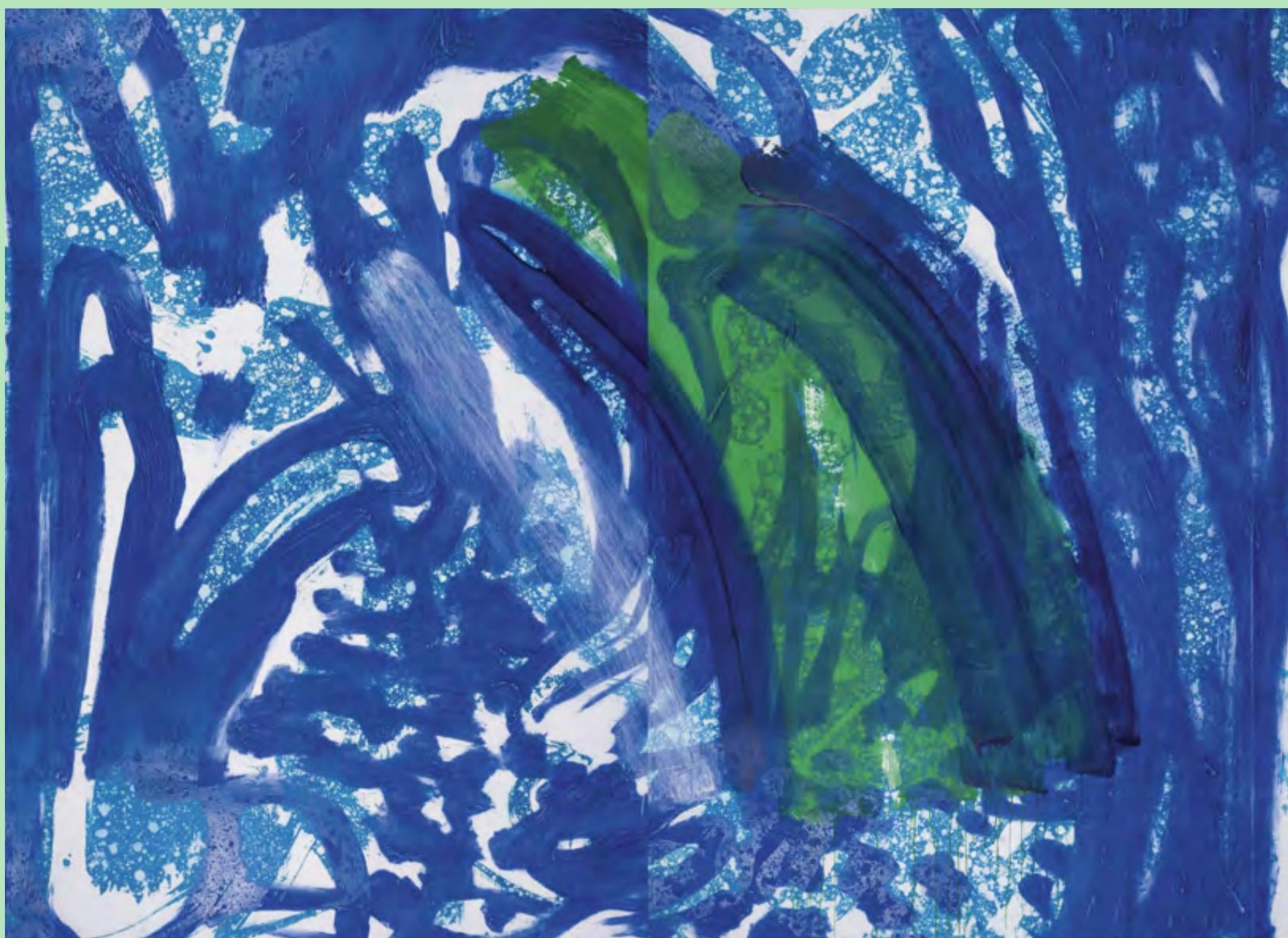
31

Howard Hodgkin (1932-2017)

INTO THE WOODS SPRING (HEENK 113)

Lift-ground etching with aquatint printed in colours, extensively hand-coloured in acrylic, 2001-02, initialled, dated and inscribed 'PP 1/3' in pencil, a printer's proof aside from the edition of 19, printed and hand-coloured by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Alan Cristea Gallery, London, on two sheets of Moulin du Gué wove paper, the full sheets printed to the edges, overall size 2032 x 2666mm (80 x 105in)

£4,000 - 6,000 ARR



32

Howard Hodgkin (1932-2017)

INTO THE WOODS SUMMER (HEENK 114)

Lift-ground etching with aquatint printed in colours, extensively hand-coloured in acrylic, 2001-02, initialled, dated and inscribed 'PP 1/3' in pencil, a printer's proof aside from the edition of 19, printed and hand-coloured by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Alan Cristea Gallery, London, on two sheets of Moulin du Gué wove paper, the full sheets printed to the edges, overall size 2032 x 2666mm (80 x 105in)

£4,000 - 6,000 ARR



33

Howard Hodgkin (1932-2017)

INTO THE WOODS AUTUMN (HEENK 115)

Lift-ground etching with aquatint printed in colours, extensively hand-coloured in acrylic, 2001-02, initialled, dated and inscribed 'PP 1/3' in pencil, a printer's proof aside from the edition of 19, printed and hand-coloured by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Alan Cristea Gallery, London, on two sheets of Moulin du Gué wove paper, the full sheets printed to the edges, overall size 2032 x 2666mm (80 x 105in)

£4,000 - 6,000 ARR



34

Howard Hodgkin (1932-2017)

INTO THE WOODS WINTER (HEENK 116)

Lift-ground etching with aquatint printed in colours, extensively hand-coloured in acrylic, 2001-02, initialled, dated and inscribed 'PP 1/3' in pencil, a printer's proof aside from the edition of 19, printed and hand-coloured by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Alan Cristea Gallery, London, on two sheets of Moulin du Gué wove paper, the full sheets printed to the edges, overall size 2032 x 2666mm (80 x 105in)

£4,000 - 6,000 ARR





35

Howard Hodgkin (1932-2017)

Two's COMPANY A (HEENK 118)

Sugar lift-ground etching with aquatint and carborundum printed in colours, extensively hand-coloured in acrylic, 2002-03, initialled, dated and inscribed 'PP 1/5' in pencil, a printer's proof aside from the edition of 100, printed and hand-coloured by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by The Elton John Aids Foundation, and Alan Cristea Gallery, London, on Two Rivers wove paper, the full sheet printed to the edges, sheet 375 x 460mm (14¾ x 18in)

£2,000 - 3,000 ARR



36

Howard Hodgkin (1932-2017)

Two's COMPANY B (HEENK 118)

Sugar lift-ground etching with aquatint and carborundum printed in colours, extensively hand-coloured in acrylic, 2002-03, initialled, dated and inscribed 'PP 1/5' in pencil, a printer's proof aside from the edition of 100, printed and hand-coloured by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by The Elton John Aids Foundation, and Alan Cristea Gallery, London, on Two Rivers wove paper, the full sheet printed to the edges, sheet 375 x 460mm (14¾ x 18in)

£2,000 - 3,000 ARR

37

Howard Hodgkin (1932-2017)

TWO'S COMPANY C (HEENK 118)
Sugar lift-ground etching with
aquatint and carborundum
printed in colours, extensively
hand-coloured in acrylic, 2002-
03, initialled, dated and
inscribed 'PP 1/5' in pencil, a
printer's proof aside from the
edition of 100, printed and
hand-coloured by Jack Shirreff
at 107 Workshop, Wiltshire,
the edition published by The
Elton John Aids Foundation,
and Alan Cristea Gallery,
London, on Two Rivers wove
paper, the full sheet printed to
the edges, sheet 375 x 460mm
(14¾ x 18in)

£2,000 - 3,000 ARR



38

Howard Hodgkin (1932-2017)

TWO'S COMPANY D (HEENK 118)
Sugar lift-ground etching with
aquatint and carborundum
printed in colours, extensively
hand-coloured in acrylic, 2002-
03, initialled, dated and inscribed
'PP 1/5' in pencil, a printer's proof
aside from the edition of 100,
printed and hand-coloured by
Jack Shirreff at 107 Workshop,
Wiltshire, the edition published
by The Elton John Aids
Foundation, and Alan Cristea
Gallery, London, on Two Rivers
wove paper, the full sheet
printed to the edges, sheet 375 x
460mm (14¾ x 18in)

£2,000 - 3,000 ARR





39

Howard Hodgkin (1932-2017)

SEA (HEENK 117)

Sugar lift-ground etching with aquatint printed in colours, extensively hand-coloured in acrylic, 2002-03, initialled, dated and inscribed PP1/5 in pencil, a printer's proof aside from the edition of 100, printed and hand-coloured by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Thames & Hudson, London, on Two Rivers wove paper, the full sheet printed to the edges, sheet 232 x 265mm (9 $\frac{1}{8}$ x 10 $\frac{3}{8}$ in)

£2,500 - 3,500 ARR



40

Howard Hodgkin (1932-2017)

SUNSET (NOT IN HEENK)

Aquatint printed in colours, extensively hand-coloured in acrylic, 2008, initialled, dated and inscribed 'PP 1/5' in pencil, a printer's proof aside from the edition of 30, printed and hand-coloured by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by The Whitechapel Gallery, London, on BFK Rives paper, with full margins, sheet 320 x 700mm (12⁵/₈ x 27¹/₂in)

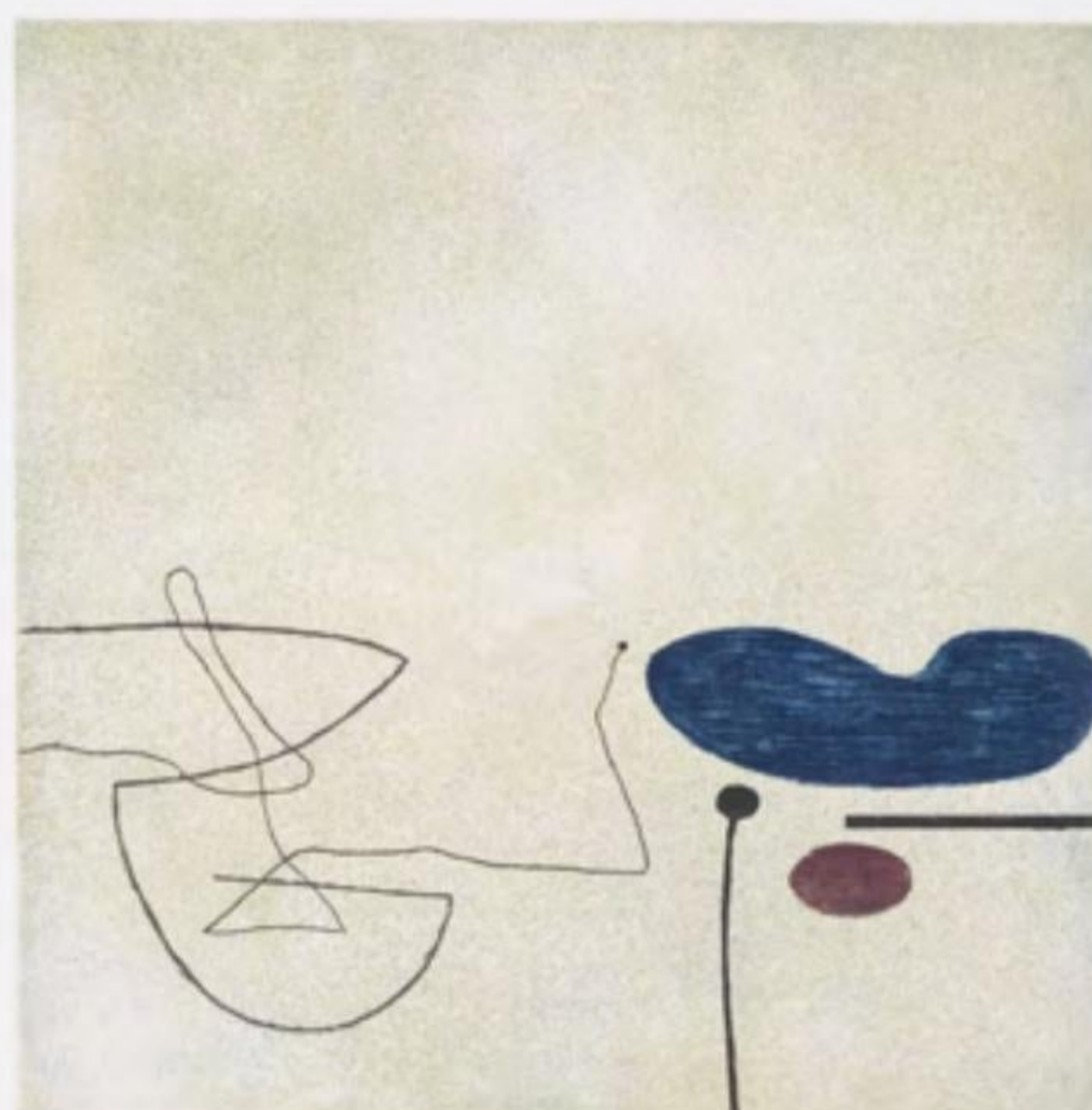
£2,500 - 3,500 ARR

41

Victor Pasmore (1908-1998)

IMAGES ON THE WALL A (LYNTON G72A)
Etching with aquatint printed in colours, 1992, initialled and dated in pencil, a printer's proof aside from the edition of 50, printed by Jack Shirreff, Bath, the edition published by Marlborough Graphics, Ltd., London, on BFK Rives paper, with full margins, sheet 560 x 497mm (22 x 19½in)

£500 - 700 ARR



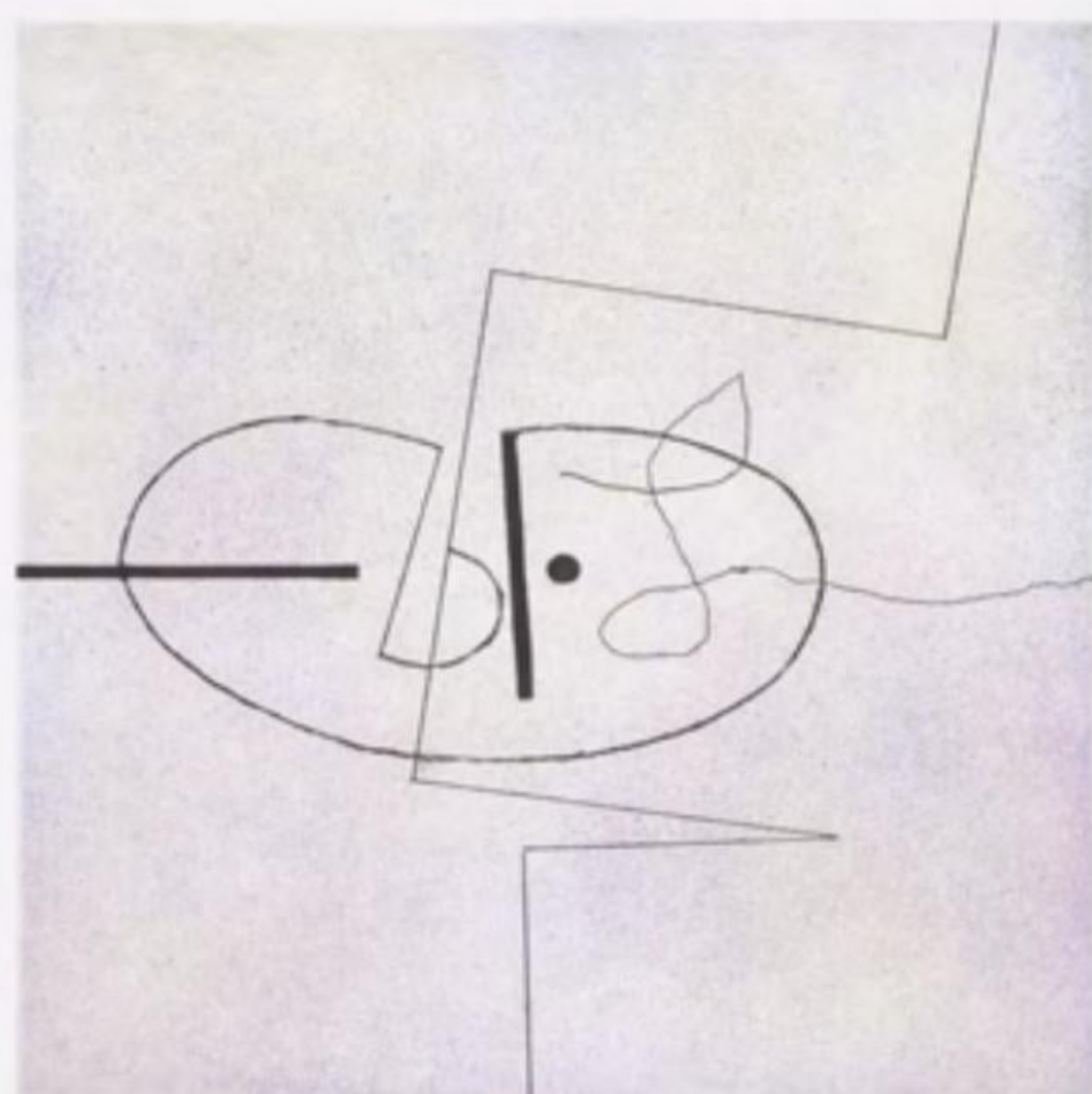
V P
1992

42

Victor Pasmore (1908-1998)

IMAGES ON THE WALL B (LYNTON G72B)
Etching with aquatint printed in colours, 1992, initialled and dated in pencil, a printer's proof aside from the edition of 50, printed by Jack Shirreff, Bath, the edition published by Marlborough Graphics, Ltd., London, on BFK Rives paper, with full margins, sheet 565 x 497mm (22¼ x 19½in)

£500 - 700 ARR



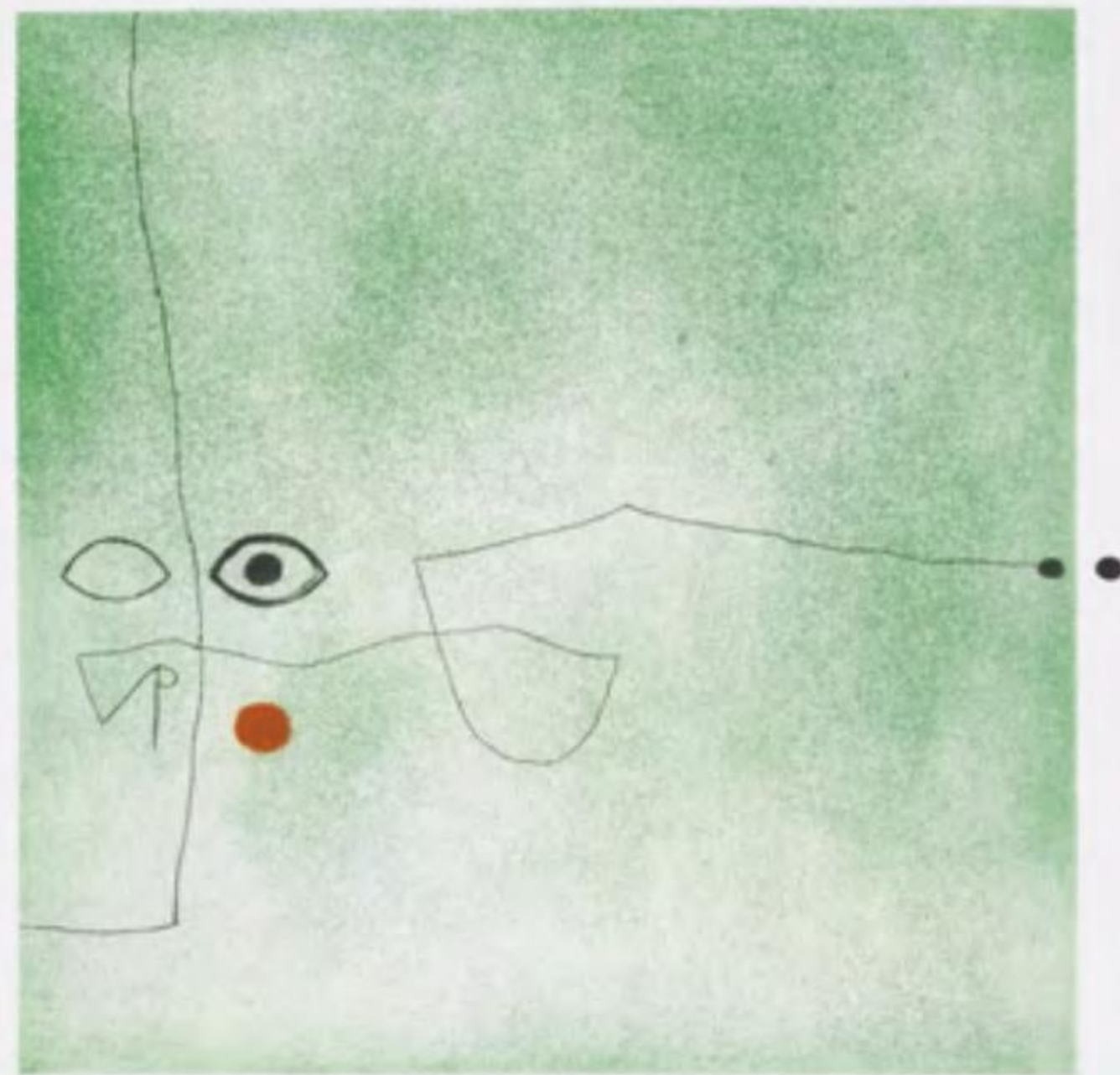
V P
1992

43

Victor Pasmore (1908-1998)

IMAGES ON THE WALL C (LYNTON G72C)
Etching with aquatint printed in colours, 1992, initialled and dated in pencil, a printer's proof aside from the edition of 50, printed by Jack Shirreff, Bath, the edition published by Marlborough Graphics, Ltd., London, on BFK Rives paper, with full margins, sheet 565 x 500mm (22¼ x 19½in)

£500 - 700 ARR



44

Victor Pasmore (1908-1998)

IMAGES ON THE WALL D (LYNTON G72D)
Etching with aquatint printed in colours, 1992, initialled and dated in pencil, a printer's proof aside from the edition of 50, printed by Jack Shirreff, Bath, the edition published by Marlborough Graphics, Ltd., London, on BFK Rives paper, with full margins, sheet 560 x 497mm (22 x 19½in)

£500 - 700 ARR

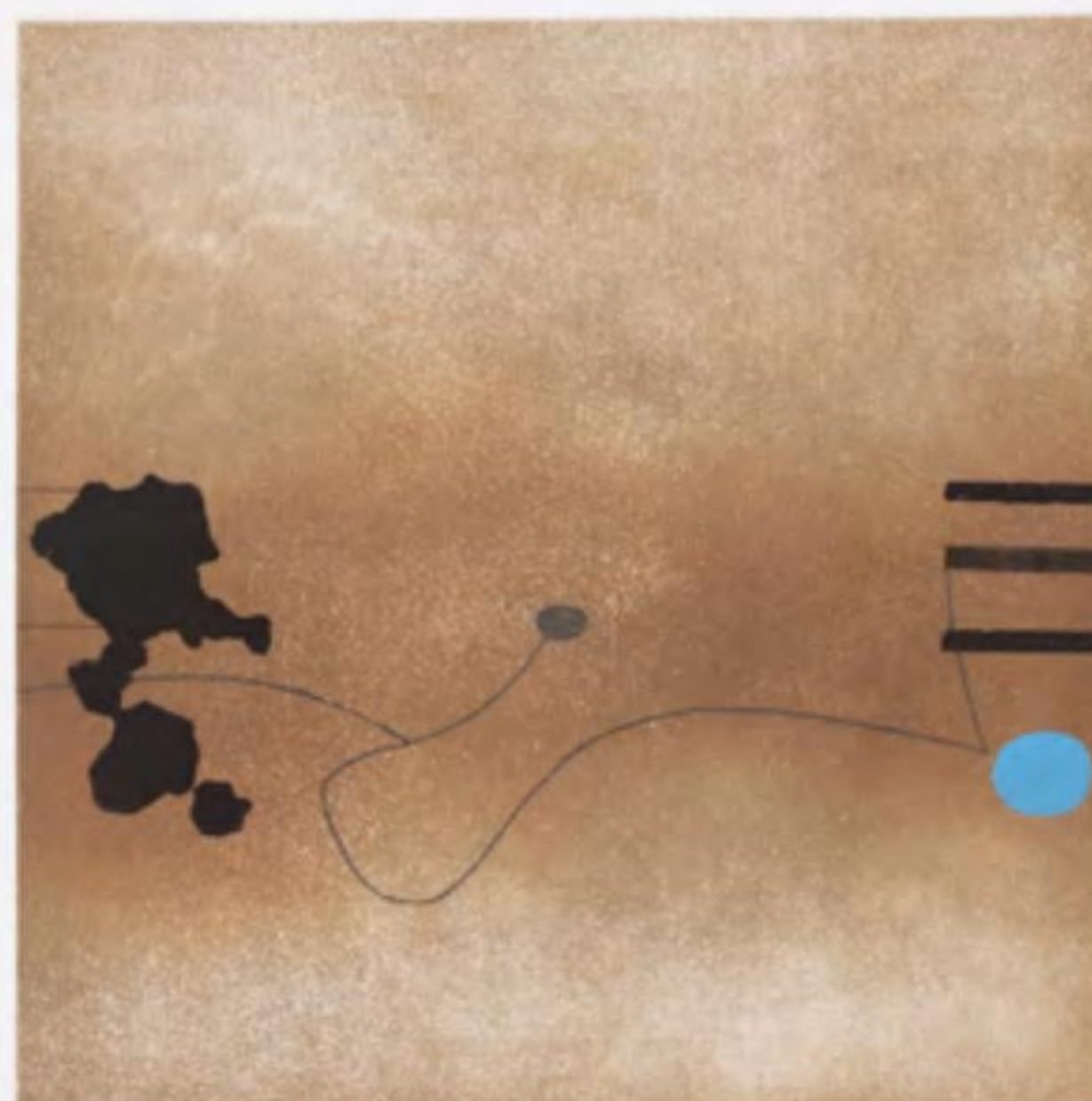
45

Victor Pasmore (1908-1998)

IMAGES ON THE WALL E, EDITION A (LYNTON G72E)

Etching with aquatint printed in colours, 1992, initialled and dated in pencil, a printer's proof aside from the edition of 50, printed by Jack Shirreff, Bath, the edition published by Marlborough Graphics, Ltd., London, on BFK Rives paper, with full margins, sheet 560 x 500mm (22 x 19½in)

£500 - 700 ARR



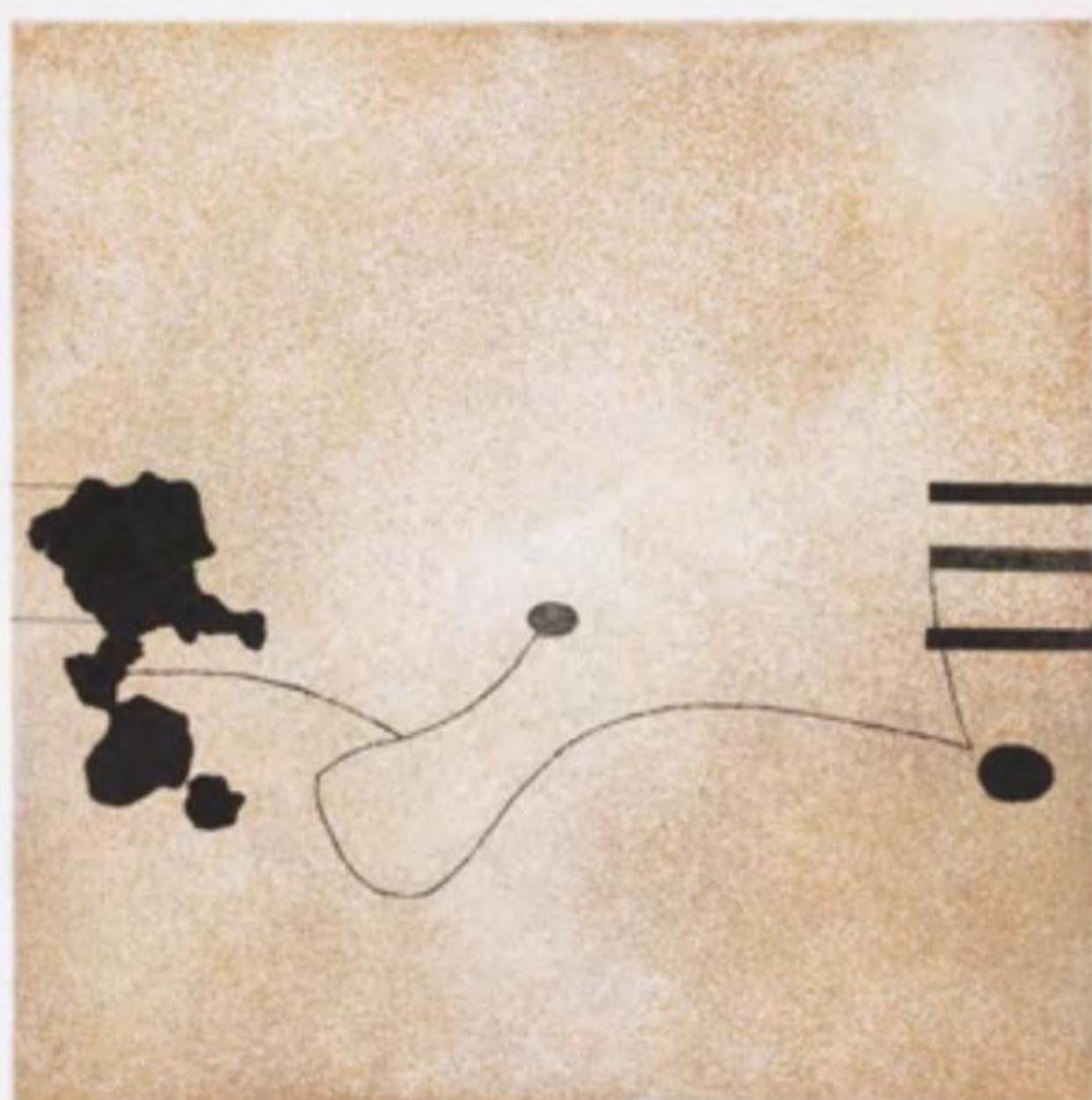
46

Victor Pasmore (1908-1998)

IMAGES ON THE WALL E, EDITION B (LYNTON G72E)

Etching with aquatint printed in colours, 1992, initialled and dated in pencil, a printer's proof aside from the edition of 25, printed by Jack Shirreff, Bath, the edition published by Marlborough Graphics, Ltd., London, on BFK Rives paper, with full margins, sheet 562 x 500mm (22 x 19½in)

£500 - 700 ARR



47

Victor Pasmore (1908-1998)

IMAGES ON THE WALL F, EDITION A (LYNTON G72F)

Etching with aquatint printed in colours, 1992, initialled and dated in pencil, a printer's proof aside from the edition of 50, printed by Jack Shirreff, Bath, the edition published by Marlborough Graphics, Ltd., London, on BFK Rives paper, with full margins, sheet 560 x 497mm (22 x 19½in)

£500 - 700

ARR



48

Victor Pasmore (1908-1998)

IMAGES ON THE WALL F, EDITION B (LYNTON G72F)

Etching with aquatint printed in colours, 1992, initialled and dated in pencil, a printer's proof aside from the edition of 25, printed by Jack Shirreff, Bath, the edition published by Marlborough Graphics, Ltd., London, on BFK Rives paper, with full margins, sheet 560 x 497mm (22 x 19½in)

£500 - 700

ARR

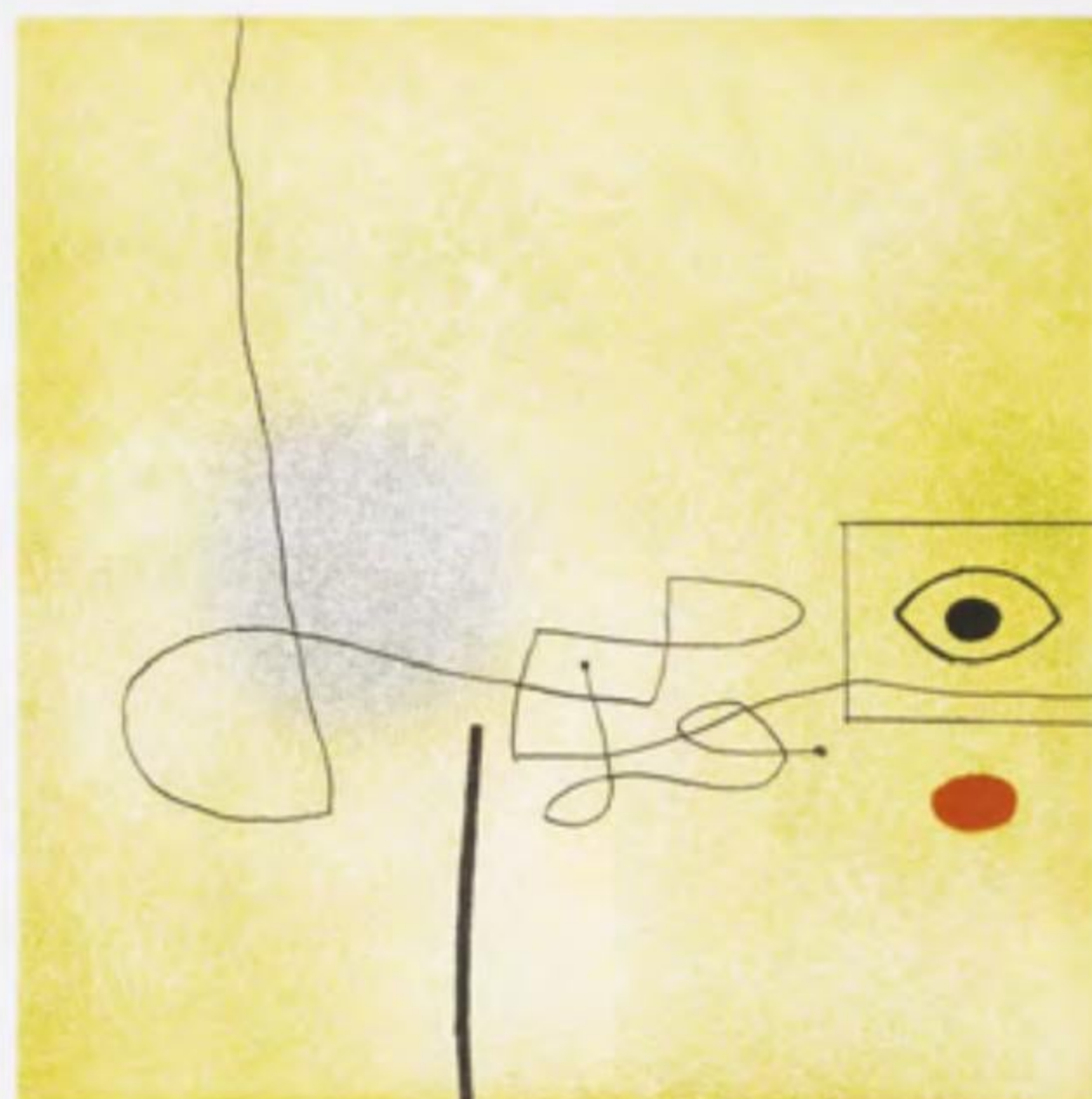
49

Victor Pasmore (1908-1998)

IMAGES ON THE WALL G, EDITION A
(LYNTON G72G)

Etching with aquatint printed in colours, 1992, initialed and dated in pencil, a printer's proof aside from the edition of 50, printed by Jack Shirreff, Bath, the edition published by Marlborough Graphics, Ltd., London, on BFK Rives paper, with full margins, sheet 560 x 497mm (22 x 19½in)

£500 - 700 ARR



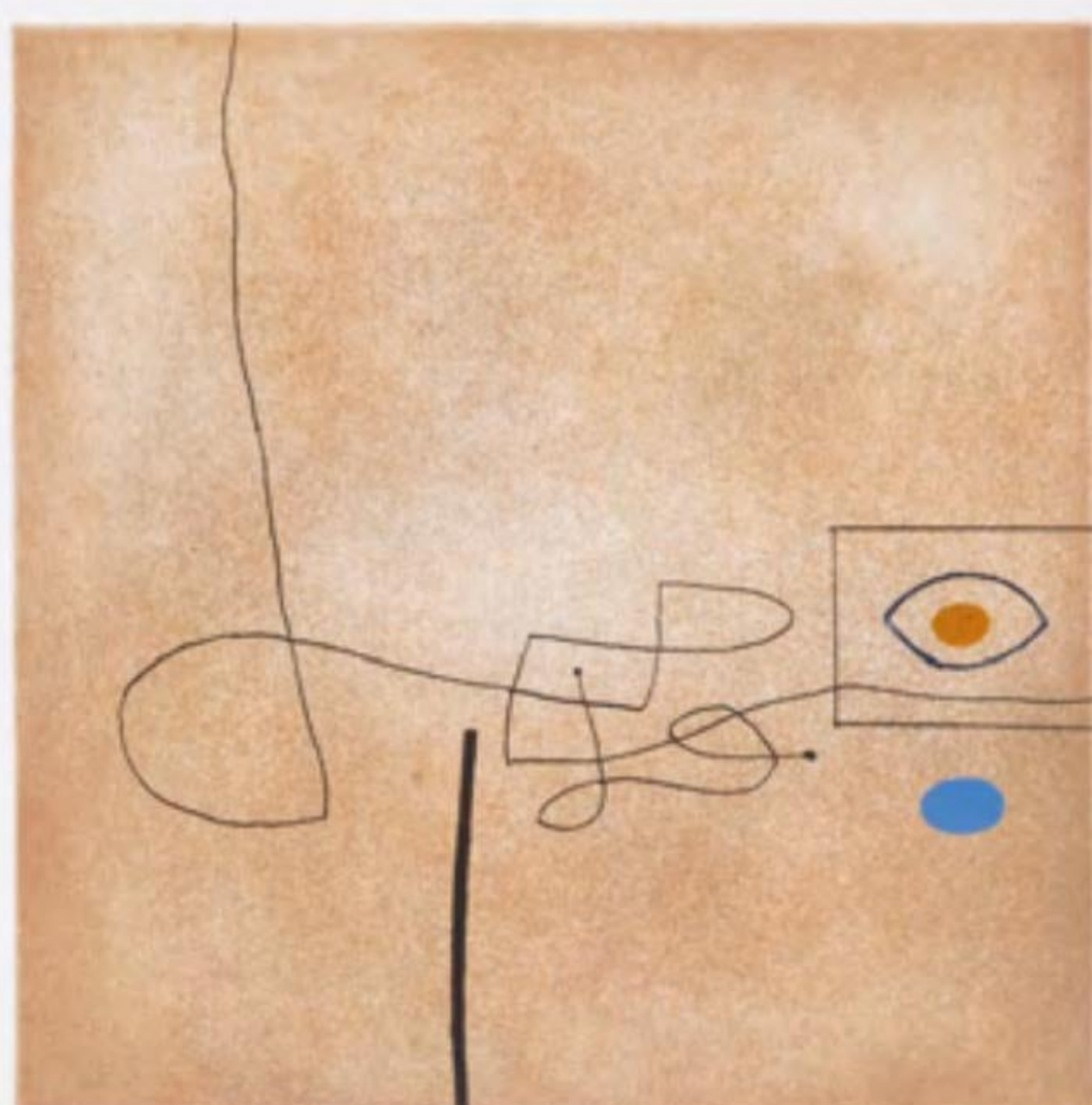
50

Victor Pasmore (1908-1998)

IMAGES ON THE WALL G, EDITION B
(LYNTON G72G)

Etching with aquatint printed in colours, 1992, initialed and dated in pencil, a printer's proof aside from the edition of 25, printed by Jack Shirreff, Bath, the edition published by Marlborough Graphics, Ltd., London, on BFK Rives paper, with full margins, sheet 560 x 497mm (22 x 19½in)

£500 - 700 ARR



51

Victor Pasmore (1908-1998)

IMAGES ON THE WALL H, EDITION A
(LYNTON G72H)

Etching with aquatint printed in colours, 1992, initialled and dated in pencil, a printer's proof aside from the edition of 50, printed by Jack Shirreff, Bath, the edition published by Marlborough Graphics, Ltd., London, on BFK Rives paper, with full margins, sheet 560 x 497mm (22 x 19½in)

£500 - 700 ARR



52

Victor Pasmore (1908-1998)

IMAGES ON THE WALL H, EDITION B
(LYNTON G72H)

Etching with aquatint printed in colours, 1992, initialled and dated in pencil, a printer's proof aside from the edition of 25, printed by Jack Shirreff, Bath, the edition published by Marlborough Graphics, Ltd., London, on BFK Rives paper, with full margins, sheet 562 x 500mm (22½ x 19⅝in)

£500 - 700 ARR





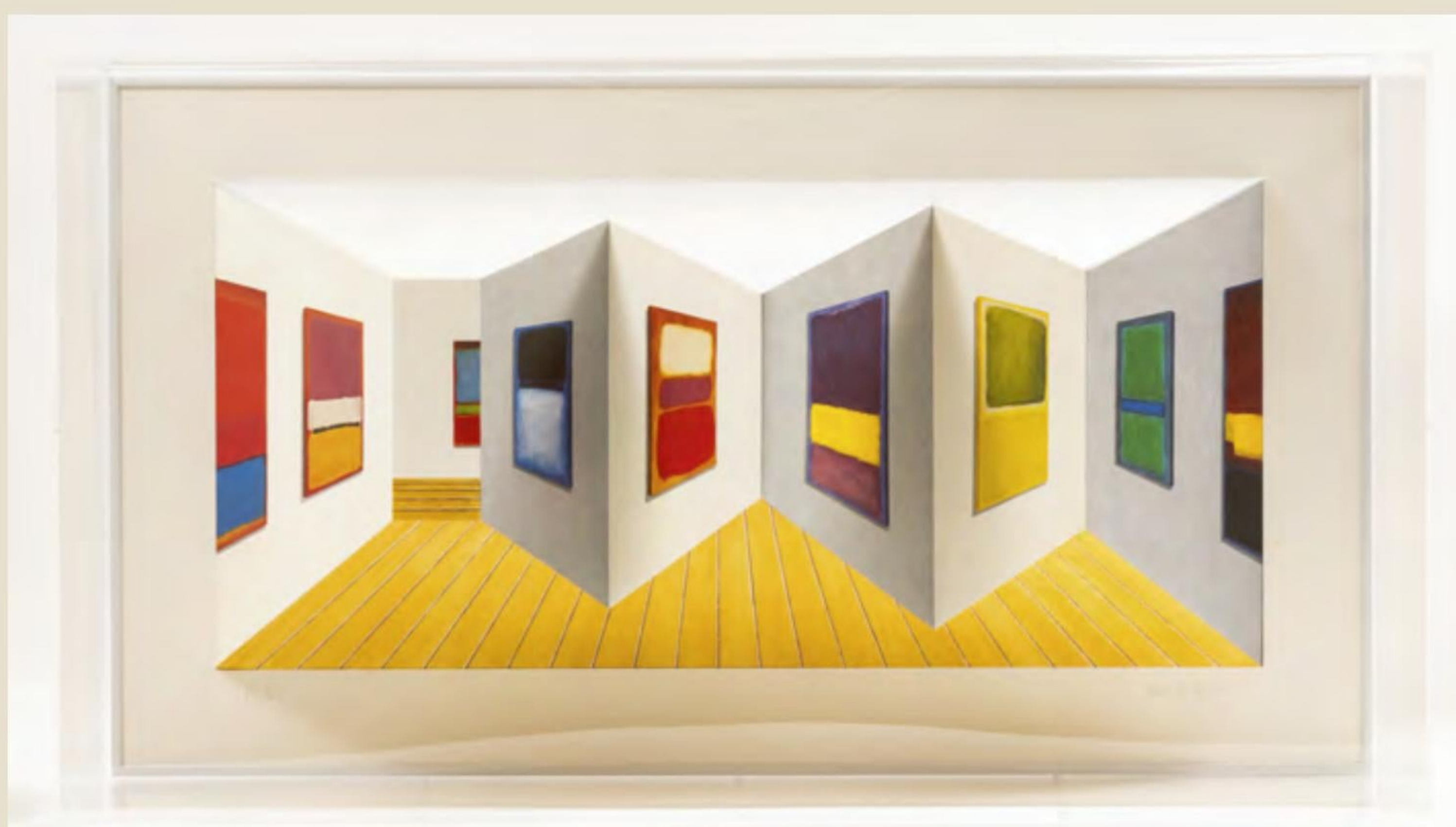
53

Patrick Hughes (b.1939)

HOPPERA

3-D Archival inkjet print with extensive hand-colouring, 2008, signed and inscribed PP1/3 in pencil, a printer's proof aside from the edition of 45, printed and hand-coloured by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Flowers Gallery, London, housed in the original plexiglass box frame, overall size 430 x 955 x 185mm (17 x 37½ x 7¼in)

£2,000 - 3,000 ARR



54

Patrick Hughes (b.1939)

MARK

3-D Archival inkjet print with extensive hand-colouring, 2004, signed and inscribed 'PP1/3' in pencil, a printer's proof aside from the edition of 50, printed and hand-coloured by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Flowers Gallery, London, housed in the original plexiglass box frame, overall size 440 x 770 x 200mm (17¼ x 30¼ x 8in)

£2,000 - 3,000 ARR



55

Patrick Hughes (b.1939)

VENICE

3-D Archival inkjet print with extensive hand-colouring, 2006, signed and inscribed 'PP1/3' in pencil, a printer's proof aside from the edition of 45, printed and hand-coloured by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Flowers Gallery, London, housed in the original plexiglass box frame, overall size 425 x 880 x 170mm (16³/₄ x 34⁵/₈ x 7¹/₄in)

£2,000 - 3,000 ARR



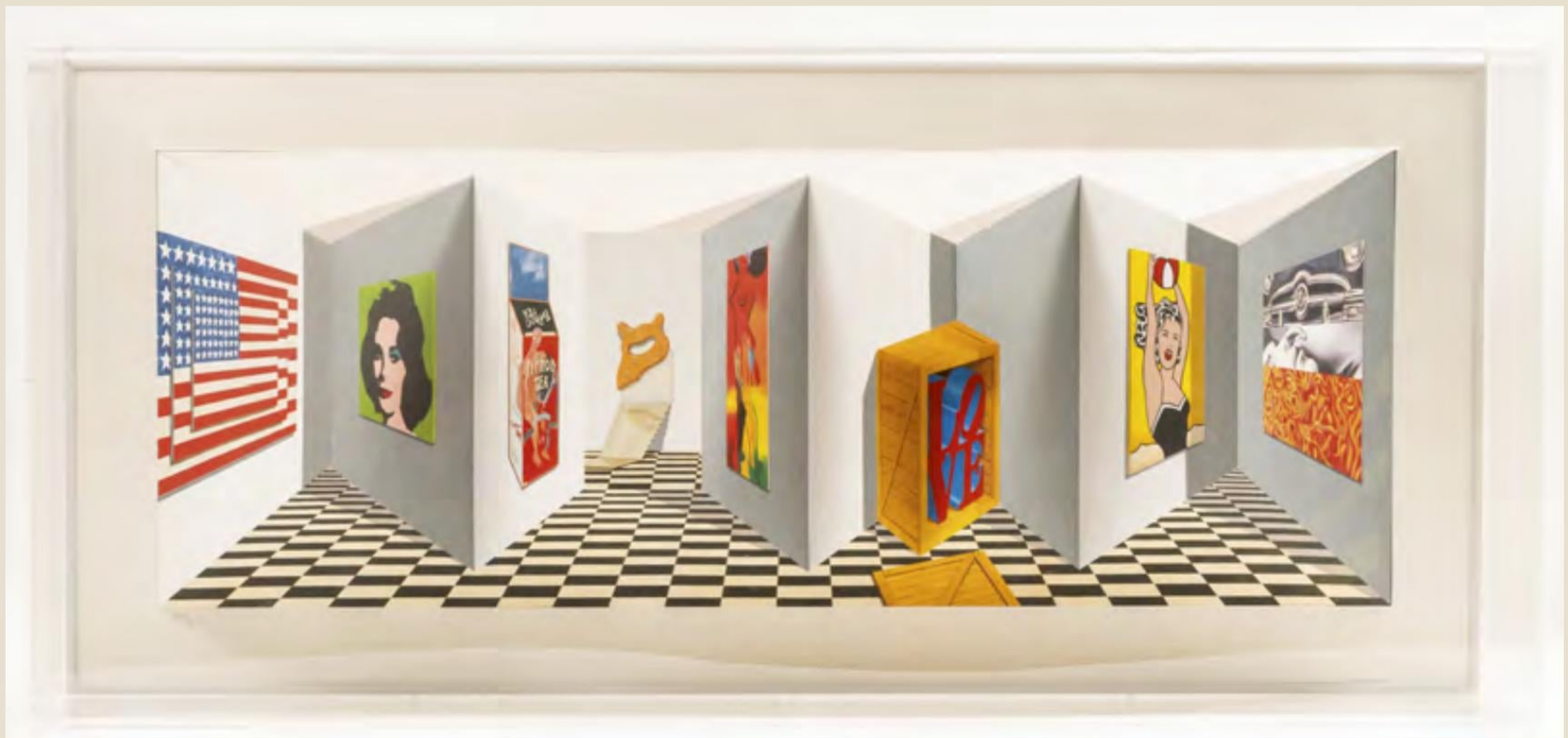
56

Patrick Hughes (b.1939)

SHUTTERS

3-D Archival inkjet print with extensive hand-colouring, 2003, signed and inscribed 'PP1/3' in pencil, a printer's proof aside from the edition of 45, printed and hand-coloured by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Flowers Gallery, London, housed in the original plexiglass box frame, overall size 460 x 905 x 150mm (18 x 38 x 6in)

£2,000 - 3,000 ARR



57

Patrick Hughes (b.1939)

Pop

3-D Archival inkjet print with extensive hand-colouring, 2008, signed and inscribed PP1/3 in pencil, a printer's proof aside from the edition of 45, printed and hand-coloured by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Flowers Gallery, London, housed in the original plexiglass box frame, overall size 430 x 950 x 180mm (17 x 37½ x 7¼in)

£2,000 - 3,000 ARR



58

John Hoyland (1934-2011)

Bouquet

Etching with aquatint printed in colours, 1983, signed, dated and inscribed 'PP 1/3' in pencil, a printer's proof aside from the edition of 60, printed by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Waddington Graphics, London, with the publisher's blindstamp, on wove paper, with full margins, sheet 1210mm x 910mm (47½in x 35¾in)

£700 - 900 ARR

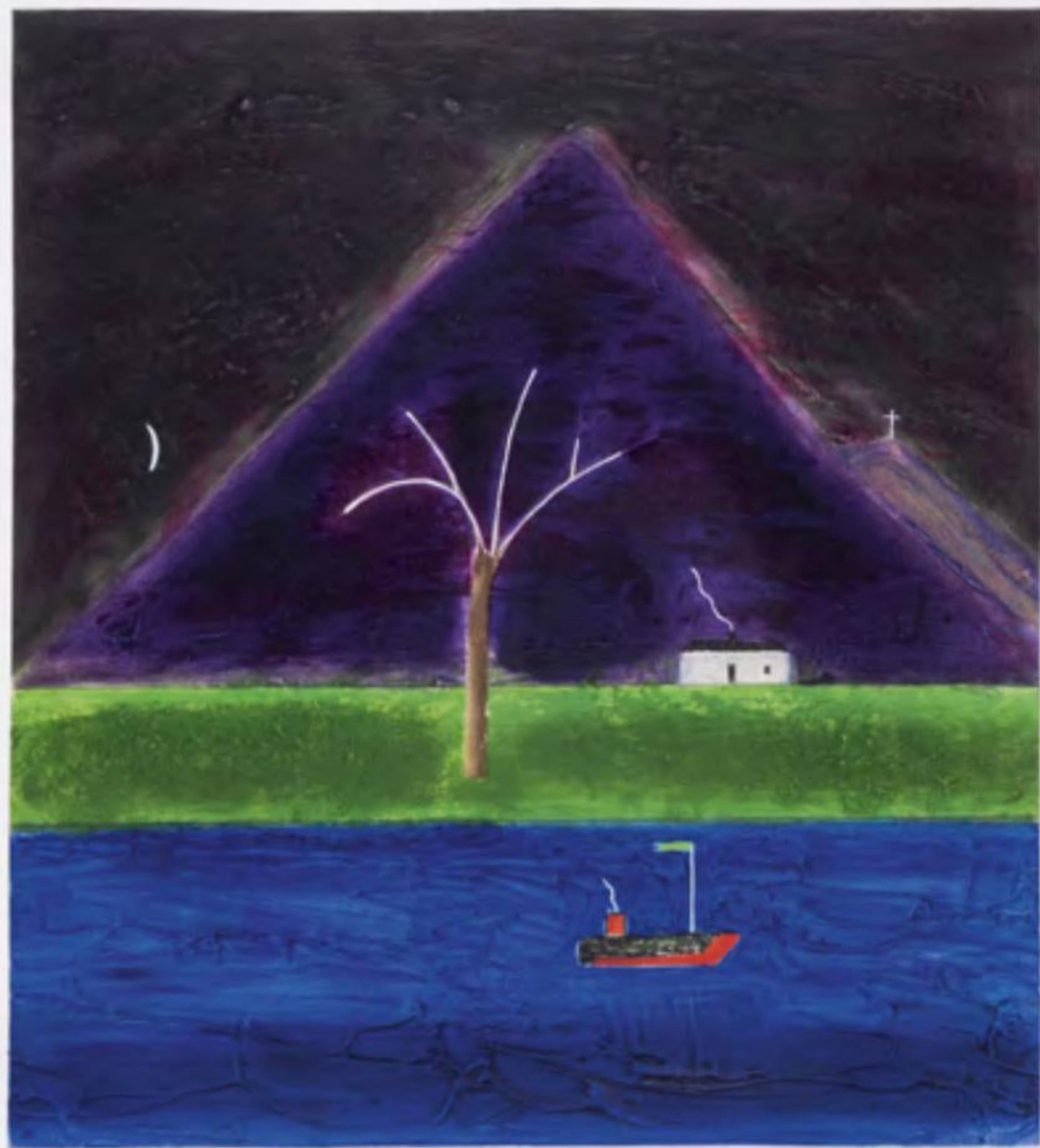
59

Craigie Aitchison (1926-2009)

GOATFELL, ISLE OF ARRAN (LAMBIRTH & PECK 18)

Etching with carborundum printed in colours, 2001, signed and inscribed PP1/3, a printer's proof aside from the edition of 60, printed by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Timothy Taylor Gallery and Waddington Galleries, London, on wove paper, with full margins, sheet 673 x 616mm (26⁵/₈ x 24¹/₄in)

£1,000 - 1,500 ARR



60

Craigie Aitchison (1926-2009)

HOLY ISLAND (LAMBIRTH & PECK 19)

Etching with carborundum printed in colours, 2001, signed and inscribed PP1/3, a printer's proof aside from the edition of 60, printed by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Timothy Taylor Gallery and Waddington Galleries, London, on wove paper, with full margins, sheet 673 x 616mm (26⁵/₈ x 24¹/₄in)

£1,000 - 1,500 ARR



61

Craigie Aitchison (1926-2009)

STILL-LIFE WITH BIRDS AND BERRIES
(LAMBIRTH & PECK 23)

Etching with carborundum
printed in colours, 2001, signed
and inscribed PP1/3, a printer's
proof aside from the edition of
60, printed by Jack Shirreff at 107
Workshop, Wiltshire, the edition
published by Timothy Taylor
Gallery and Waddington
Galleries, London, on wove
paper, with full margins, sheet
286 x 337mm (11¼ x 13¼in)

£700 - 900 ARR



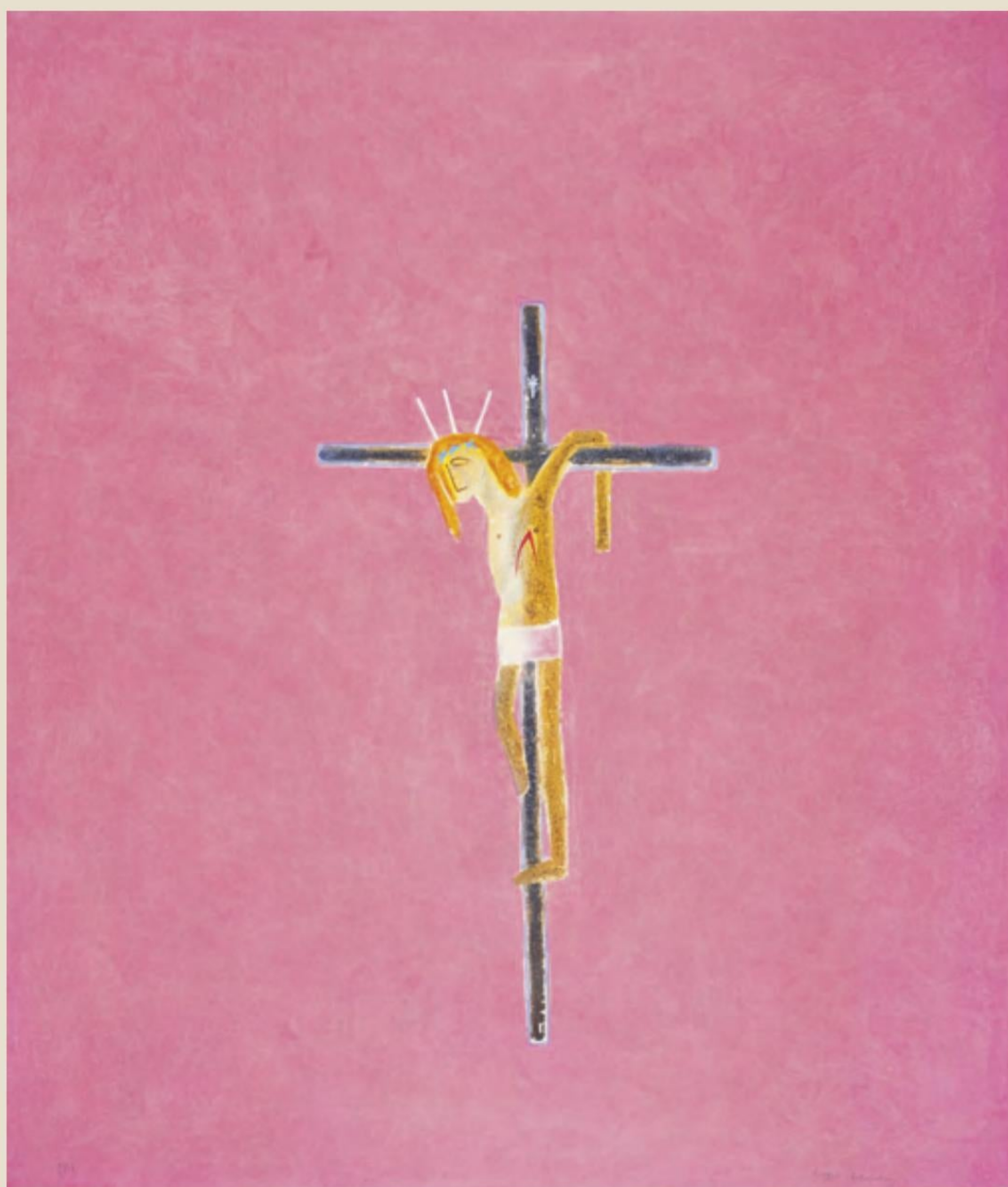
62

Craigie Aitchison (1926-2009)

PINK CRUCIFIXION

Etching with carborundum
printed in colours, 2004, signed
and inscribed PP1/3, a printer's
proof aside from the edition of
50, printed by Jack Shirreff at 107
Workshop, Wiltshire, the edition
published by Timothy Taylor
Gallery and Waddington
Galleries, London, on wove
paper, with full margins, sheet
762 x 655mm (30 x 25¾in)

£1,500 - 2,000 ARR



63

Jim Dine (b.1935)

DOUBLE VENUS WOODCUT I (D'OENCH & FEINBERG 161)
Woodcut, 1983-4, signed, dated and inscribed
'P/P' in pencil, a printer's proof aside from the
edition of 36, printed by Jack Shirreff at 107
Workshop, Wiltshire, the edition published by
Pace Gallery, New York, on wove paper, with full
margins, sheet 1228 x 800mm (48³/₈ x 31¹/₂in)

£700 - 900



64

Jim Dine (b.1935)

DOUBLE VENUS WOODCUT II (D'OENCH AND FEINBERG 162)

Woodcut, 1984, signed, dated and inscribed
'P/P' in pencil, a printer's proof aside from the
edition of 36, printed by Jack Shirreff at 107
Workshop, Wiltshire, the edition published by
Pace Gallery, New York, on wove paper, with full
margins, sheet 1191 x 861mm (46⁷/₈ x 33⁷/₈in)

£700 - 900



65

Jim Dine (b.1935)

RUNNING HAMMERS IN A LANDSCAPE (CARPENTER 19)

Screenprint, etching with aquatint printed in colours and hand-colouring, 1987, signed, dated and inscribed 'P/P' in pencil, a printer's proof aside from the edition of 18, printed by Jack Shirreff at 107 Workshop, Wiltshire, on Arches paper, the full sheet printed to the edges, sheet 1400 x 837mm (55½ x 33in)

£1,500 - 2,000



66

Jim Dine (b.1935)

LLOYDS BUILDING

Aquatint printed in colours, 1969, signed and inscribed 'P/P' in pencil, a printer's proof printed by Jack Shirreff at 107 Workshop, Wiltshire, on wove paper, with full margins, sheet 762 x 568mm (30 x 22¾in)

£500 - 700

67

Stanley William Hayter (1901-1988)

DEATH OF HEKTOR (BLACK & MOORHEAD 401-409)

The book, 1979, comprising nine engravings with etching, three printed in colours, each signed and dated in pencil, numbered 'AP 11/35', an artist's proof aside from the edition of 300, with title-page, text and justification, this copy signed by the artist and the author Brian Coffey, on Barcham Green paper, printed by Atelier 17, Paris and 107 Workshop, Wiltshire, published by Circle Press, the sheets loose in the original black folder and grey linen covered slipcase, overall size 415 x 315mm (16³/₈ x 12³/₈in)

£700 - 900

ARR



68

Stanley William Hayter (1901-1988)

PAUL ELUARD'S POÈMS D'AMOUR (BLACK & MOORHEAD 428-439)

The book, 1982-83, comprising nine engravings and three lithographs printed in colours, each signed and dated in pencil, numbered 57/100, with title-page, text and justification, this copy signed by the artist and the author Brian Coffey, on BFK Rives paper, printed and published by Jack Shirreff at 107 Workshop, Wiltshire, bound in the original paper wrappers, and green solander box, overall size 368 x 254mm (14¹/₂ x 10in)

£1,000 - 1,500

ARR

70

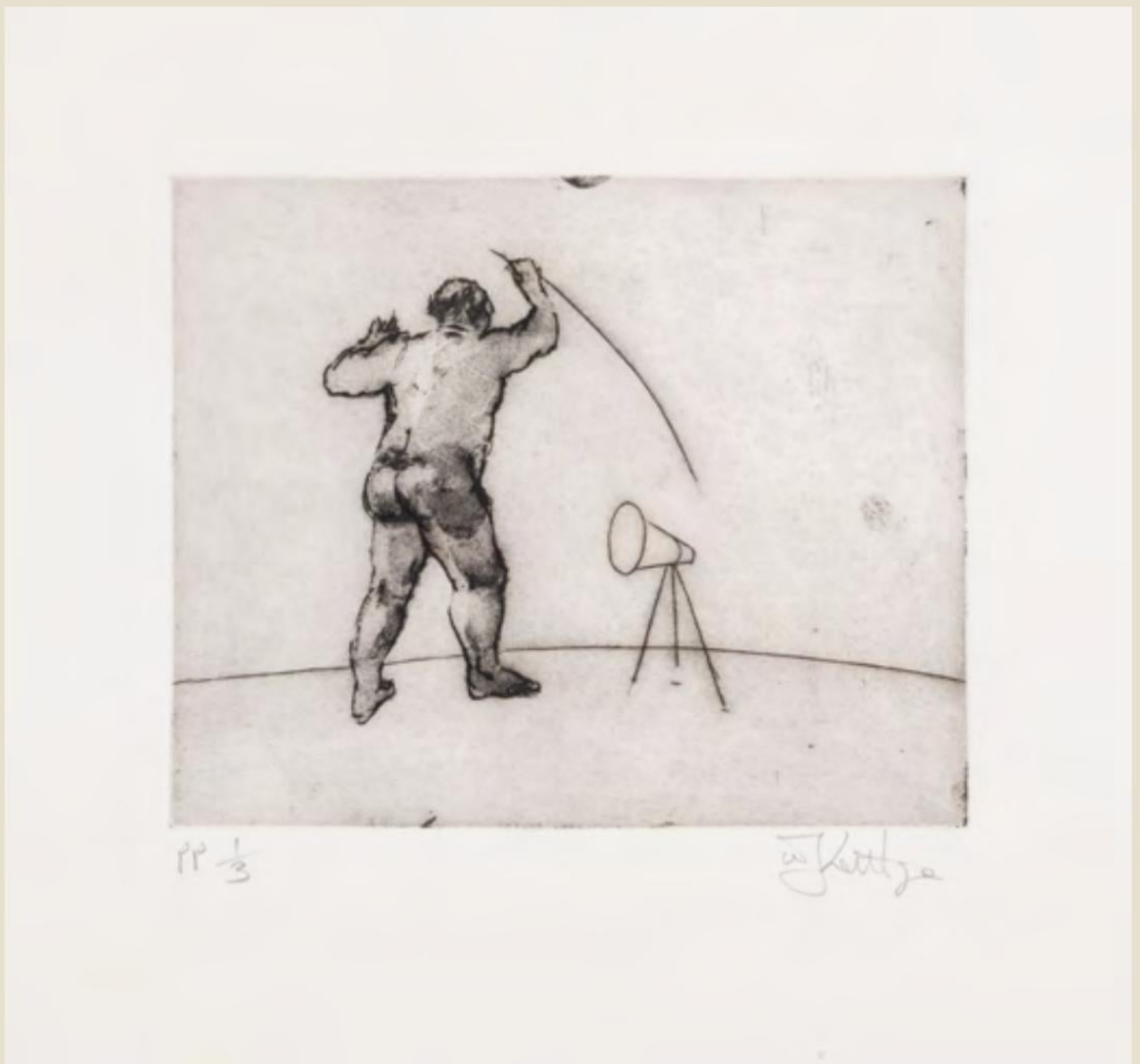
William Kentridge (b.1955)

UNTITLED, FROM THE HMV SET (THE ARTIST STANDING)

Etching with drypoint, 1997, signed and inscribed 'PP 1/3' in pencil, a printer's proof aside from the edition of 50, printed by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by David Krut, Johannesburg, on Richard de Bas wove paper, with full margins, sheet 400 x 462mm (15¾ x 18½in)

£1,500 - 2,000

ARR



71

William Kentridge (b.1955)

UNTITLED, FROM THE HMV SET (THE ARTIST BENDING)

Etching with drypoint, 1997, signed and inscribed 'PP 1/3' in pencil, a printer's proof aside from the edition of 50, printed by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by David Krut, Johannesburg, on Richard de Bas wove paper, with full margins, sheet 400 x 462mm (15¾ x 18½in)

£1,500 - 2,000

ARR



72

William Kentridge (b.1955)

UNTITLED, FROM THE HMV SET (THE ARTIST SITTING - YELLOW)

Etching with drypoint and yellow chine collé, 1997, signed and inscribed 'PP 1/3', a printer's proof aside from the edition of 50, printed by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by David Krut, Johannesburg, on Richard de Bas wove paper, with full margins, sheet 400 x 462mm (15¾ x 18⅞in)

£1,500 - 2,000 ARR



73

William Kentridge (b.1955)

UNTITLED, FROM THE HMV SET (THE ARTIST SITTING - PINK)

Etching with drypoint and pink chine collé, 1997, signed and inscribed 'PP 1/3' in pencil, a printer's proof aside from the edition of 50, printed by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by David Krut, Johannesburg, on Richard de Bas wove paper, with full margins, sheet 400 x 462mm (15¾ x 18⅞in)

£1,500 - 2,000 ARR





74

William Kentridge (b.1955)

THE GENERAL

Drypoint with etching printed with tone extensively hand-coloured in acrylic, 1993-98, a fine vibrant impression, signed and inscribed 'PP 1/3' in pencil, a printer's proof aside from the edition of 35, printed by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by David Krut, Johannesburg, with full margins, sheet 1205 x 795mm (47¼ x 31½in)

£10,000 - 15,000 **ARR**



75

William Kentridge (b.1955)

IRIS

Etching with aquatint printed in colours with extensive hand-colouring in watercolour, 1992, signed, dated and inscribed 'P/P 1/3', a printer's proof aside from the edition of 30, printed by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by David Krut, Johannesburg, on BFK Rives paper, with full margins, sheet 1208 x 915mm (47½ x 36in)

£15,000 - 20,000

ARR



76

William Kentridge (b.1955)

DUTCH IRIS

Etching with aquatint printed in colours with extensive hand-colouring in watercolour, 1993, signed and inscribed 'PP II/V', a printer's proof aside from the edition of 50, printed by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by David Krut, Johannesburg, on BFK Rives paper, with full margins, sheet 1210 x 796mm (47⁵/₈ x 31³/₈in)

£15,000 - 20,000 ARR



77

William Kentridge (b.1955)

DUTCH IRIS II

Etching with aquatint printed in colours, 1993-98, a fine vibrant impression, signed and inscribed 'PP 1/3' in pencil, a printer's proof aside from the edition of 30, printed by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by David Krut, Johannesburg, with full margins, sheet 1200 x 802 mm (47¼ x 31½in)

£15,000 - 20,000 ARR



78

William Kentridge (b.1955)

HEAD (ORANGE)

Drypoint printed with tone extensively hand-coloured in acrylic, 1993, a fine vibrant impression, signed and inscribed 'PP 2/3' in pencil, a printer's proof aside from the edition of 15, printed by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by David Krut, Johannesburg, with full margins, sheet 1200 x 910mm (47¼ x 35¾in)

£20,000 - 30,000 **ARR**



79

From the collection of 107 Workshop Deborah Bell (b.1957)

THE RED SHOE

Drypoint, 2010, signed, titled, dated and inscribed 'T.P., For Jack with love, thanks, and kisses Deborah' in pencil, a trial proof aside from the edition of 30, the edition published by David Krut Projects, Johannesburg, on wove paper, with full margins, sheet 479 x 374mm (18¾ x 14¾in)

£200 - 300



80

From the collection of 107 Workshop Deborah Bell (b.1957)

CRY ME A RIVER

Drypoint, 2012, signed, titled, dated and inscribed 'Trial Proof' in pencil, aside from the edition of 30, the edition published by David Krut Projects, Johannesburg, on wove paper, with full margins, sheet 673 x 466mm (26½ x 18¾in)

£200 - 300

81

**From the collection of 107 Workshop
Deborah Bell (b.1957)**

FORGOTTEN GODS I

Drypoint, 2010, signed, titled, dated and inscribed 'T.P., For Jack Many thanks, love Deborah' in pencil, a trial proof aside from the edition of 30, the edition published by David Krut Projects, Johannesburg, on wove paper, with full margins, sheet 545 x 395mm (21½ x 15½in)

£200 - 300



82

**From the collection of 107 Workshop
Deborah Bell (b.1957)**

FORGOTTEN GODS II

Drypoint, 2010, signed, dated and inscribed 'Trial Proof, For Jack Much Love Deborah' in pencil, aside from the edition of 30, the edition published by David Krut Projects, Johannesburg, on wove paper, with full margins, sheet 545 x 395mm (21½ x 15½in)

£200 - 300



83

**From the collection of 107 Workshop
Deborah Bell (b.1957)**

FORGOTTEN GODS III

Drypoint, 2010, signed, titled, dated and inscribed 'Trial Proof, For Jack A wonderful Teacher, Thank you, Deborah' in pencil, aside from the edition of 30, the edition published by David Krut Projects, Johannesburg, on wove paper, with full margins, sheet 545 x 395mm (21½ x 15½in)

£200 - 300





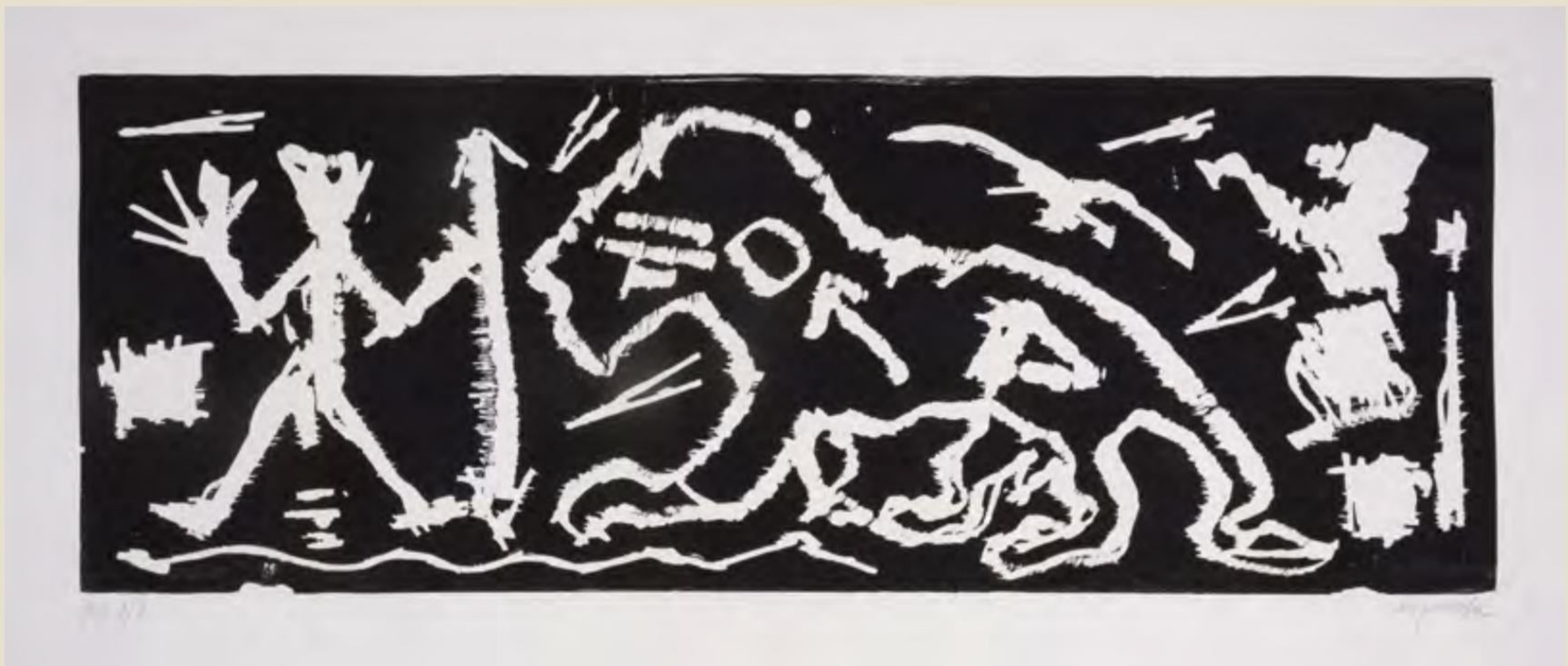
84

A.R. Penck (1939-2017)

ICH IN ENGLAND (FIGURES)

Woodcut, 1987, signed and inscribed 'PP 1/3' in pencil, a printer's proof aside from the edition of 15, printed by Jack Shirreff at 107 Workshop, Wiltshire, on wove paper, with full margins, sheet 1050 x 2250mm (41³/₈ x 88³/₄in)

£500 - 700 ARR



85

A.R. Penck (1939-2017)

ICH IN ENGLAND (FIGURES WITH LION)

Woodcut, 1987, signed and inscribed 'PP 1/3' in pencil, a printer's proof aside from the edition of 15, printed by Jack Shirreff at 107 Workshop, Wiltshire, on wove paper, with full margins, sheet 1050 x 2250mm (41³/₈ x 88³/₄in)

£500 - 700 ARR



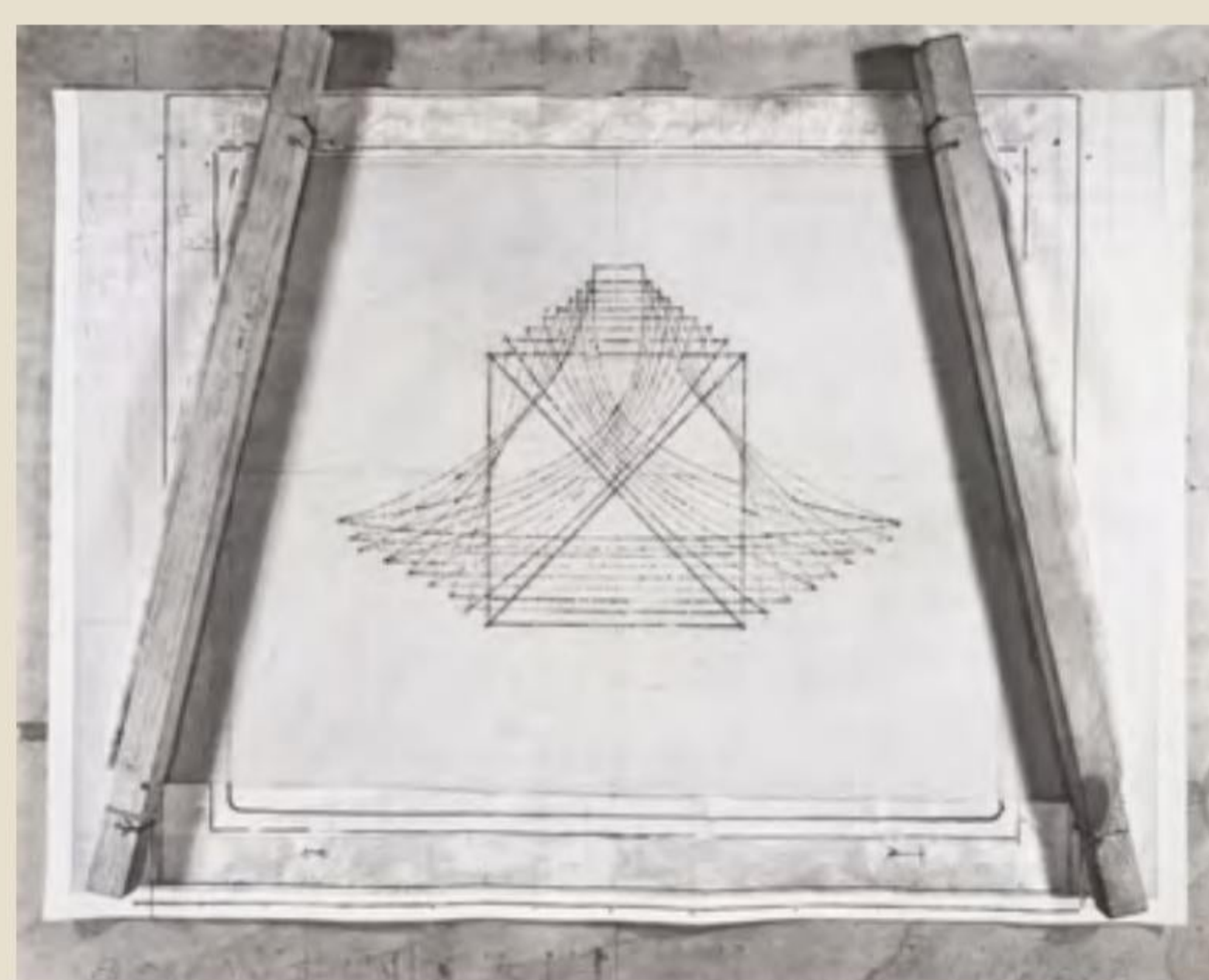
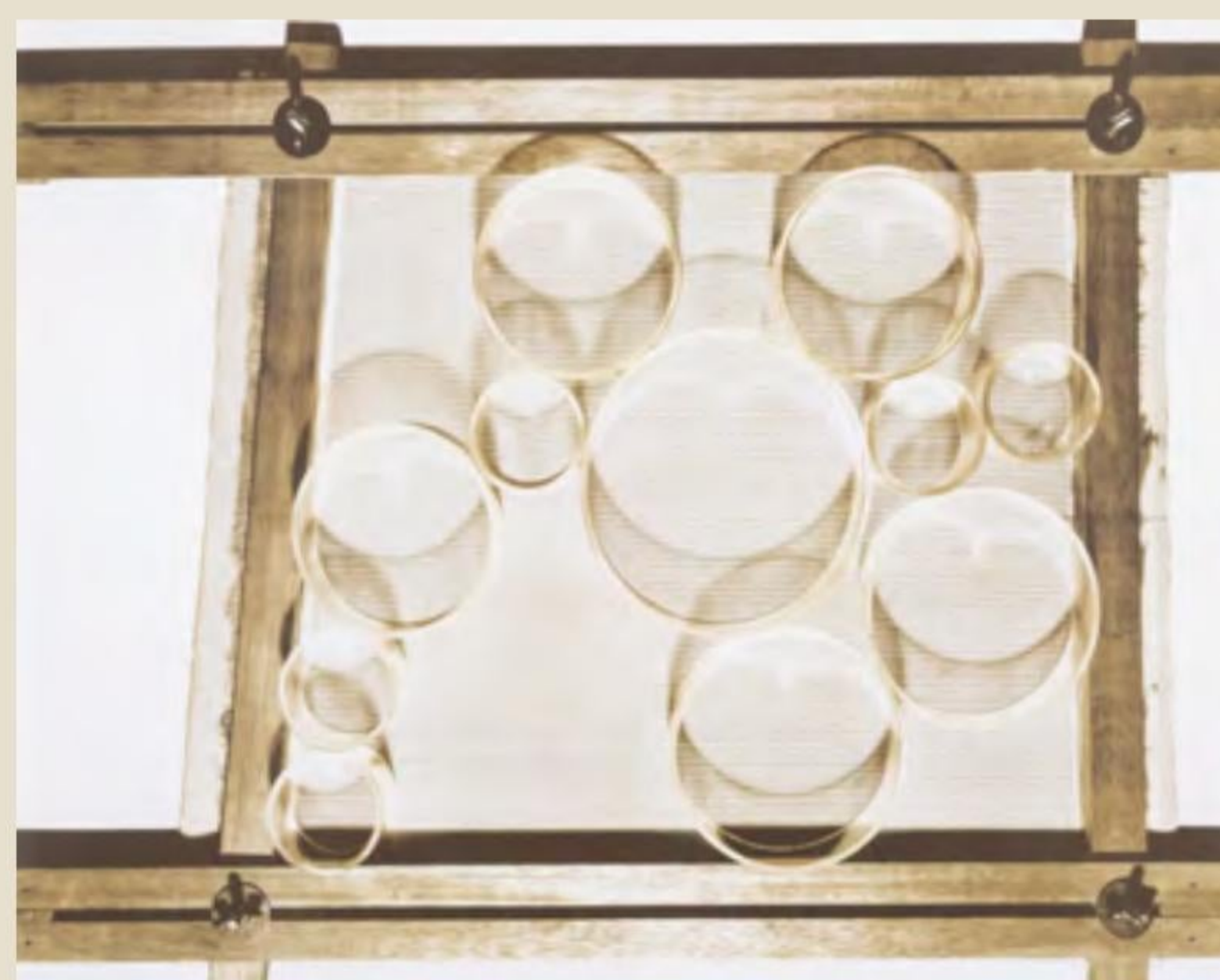
86

A.R. Penck (1939-2017)

ICH IN ENGLAND (RED LION)

Woodcut printed in colours, 1985, signed and inscribed 'P.P. 1/3' in pencil, a printer's proof aside from the edition of 35, printed by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Edition Sabine Knust, Munich, on wove paper, with full margins, sheet 1070 x 2250mm (42 $\frac{1}{8}$ x 88 $\frac{5}{8}$ in)

£500 - 700 ARR



87

Michael Kidner (1917-2009)

THE ELASTIC MEMBRANE

The complete multiple, 1979, comprising three etchings and three lithographs, each signed, dated and inscribed *verso*, two spiral bound notebooks, and the mixed media multiple, and with the title and justification page, this edition signed and numbered 'AP5' in black ink, printed by Jack Shirreff at 107 Workshop, Wiltshire, published by Circle Press, Guildford, presented within the original plywood and perspex case, overall 450 x 350 x 75mm (17⁵/₈ x 13⁷/₈ x 3in)

£200 - 300 ARR



88

Anthony Eyton (b.1923)

ROUGH SEA & PEOPLE ON A BEACH

Two etchings with aquatint printed in colours, 2005, one with carborundum and hand-finished with acrylic, each signed and inscribed in pencil, proof impressions aside from the editions of varying sizes, printed and hand-coloured by Jack Shirreff at 107 Workshop, Wiltshire, on wove paper, the full sheets printed to the edges, largest 607 x 862mm (23 $\frac{7}{8}$ x 34in)

£150 - 200 ARR

89

Anthony Fry (1927-2016)

GIRAFFE, TEMPLE ELEPHANT, DREAMER AND OTHERS

Six etchings with carborundum printed in colours, 1990s, each signed and inscribed 'PP1' in pencil, aside from the varying edition sizes, printed by Jack Shirreff at 107 Workshop, Wiltshire, each on wove paper, the full sheets printed to the edges, largest sheet 885 x 910mm (34 $\frac{7}{8}$ x 35 $\frac{3}{4}$ in)

£400 - 600 ARR



90

Gillian Ayres (1930-2018)

JUNO AND THE PAYCOCK (VARIANT) (NOT IN CRISTEA)

A unique hand-finished variant of the etching with carborundum printed in colours, extensively hand-coloured with acrylic, 1993, signed, dated and inscribed 'PP 1/3', a printer's proof aside from the edition of 25, printed by Jack Shirreff at 107 Workshop, Wiltshire, on wove paper, with full margins, sheet 1070 x 1070mm (42½ x 42½in)

£1,500 - 2,000 ARR



91

Gillian Ayres (1930-2018)

JUNO AND THE PAYCOCK (NOT IN CRISTEA)

Etching with carborundum printed in colours, extensively hand-coloured with acrylic, 1992, signed, dated and inscribed 'PP 1/3', a printer's proof aside from the edition of 25, printed by Jack Shirreff at 107 Workshop, Wiltshire, on Arches paper, with full margins, sheet 1070 x 1060mm (42½ x 41¾in)

£1,000 - 1,500 ARR

92

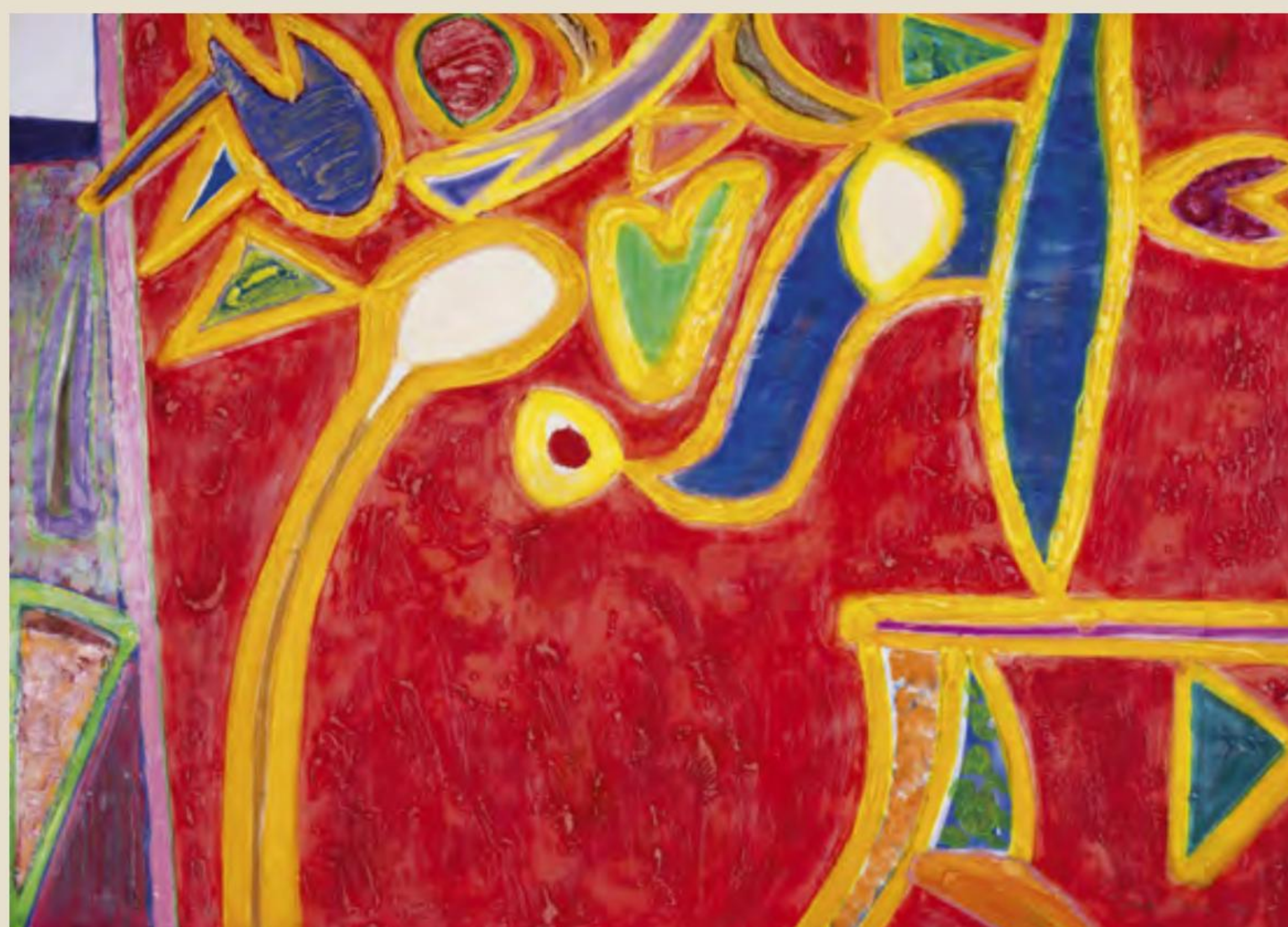
Gillian Ayres (1930-2018)

BLUE FLAME (CRISTEA 5)

Etching with aquatint and carborundum printed in colours, extensively hand-coloured in acrylic, 1999, signed, dated and inscribed 'P/P 1/3' in pencil, a printer's proof aside from the edition of 13, printed by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Alan Cristea Gallery, London, on Arches paper, the full sheet printed to the edges, sheet 1205 x 1588mm (47½ x 62½in)



£1,000 - 1,500 ARR



93

Gillian Ayres (1930-2018)

RUFIOUS (CRISTEA 4)

Etching with aquatint and carborundum printed in colours, extensively hand-coloured in acrylic, 1999, signed, dated and inscribed 'P/P 1/3' in pencil, a printer's proof aside from the edition of 13, printed by Jack Shirreff at 107 Workshop, Wiltshire, the edition was published by Alan Cristea, London, on Arches paper, the full sheet printed to the edges, sheet 1205 x 1588mm (47½ x 62½in)

£1,000 - 1,500 ARR

94

Gillian Ayres (1930-2018)

CINNABAR (CRISTEA 9)

Etching with carborundum printed in colours, extensively hand-coloured in acrylic, 1999, signed, dated and inscribed 'PP 1/3' in pencil, a printer's proof aside from the edition of 12, printed by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Alan Cristea Gallery, London, on J Green Dewint Buff Rough paper, the full sheet printed to the edges, sheet 380 x 530mm (15 x 20⁷/₈in)



£700 - 900

ARR



95

Gillian Ayres (1930-2018)

PHEASANT TAIL (CRISTEA 7)

Etching with carborundum printed in colours, extensively hand-coloured in acrylic, 1999, signed, dated and inscribed 'PP1/3' in pencil, a printer's proof aside from the edition of 30, printed by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Alan Cristea Gallery, London, on wove paper, with full margins, sheet 630 x 670mm (24⁷/₈ x 26³/₈in)

£1,000 - 1,500

ARR

96

Gillian Ayres (1930-2018)

GREENWELL'S GLORY (CRISTEA 8)
Etching with carborundum
printed in colours,
extensively hand-coloured
in acrylic, 1999, signed,
dated and inscribed
'P.P.1/3' in pencil, a
printer's proof aside from
the edition of 30, printed
by Jack Shirreff at 107
Workshop, Wiltshire, the
edition published by Alan
Cristea Gallery, London,
on wove paper, with full
margins, sheet 647 x
745mm (25½ x 29¼in)

£1,000 - 1,500 ARR



97

Gillian Ayres (1930-2018)

SOUND OF SILENCE (CRISTEA 2)
Etching with carborundum
printed in colours,
extensively hand-coloured
in acrylic, 1998, signed,
dated and inscribed 'PP
1/3' in pencil, a printer's
proof aside from the
edition of 20, printed by
Jack Shirreff at 107
Workshop, Wiltshire, the
edition published by Alan
Cristea Gallery, London,
on wove paper, with full
margins, sheet 795 x
1018mm (31¾ x 40in)

£1,000 - 1,500 ARR



98

Gillian Ayres (1930-2018)

BLUEBERRY HILL (CRISTEA 13)

Etching with carborundum printed in colours, extensively hand-coloured in acrylic, 2001, signed, dated and inscribed 'PP 1/3', a printer's proof aside from the edition of 12, printed by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Alan Cristea Gallery, London, on Arches paper, with full margins, sheet 1092 x 1070mm (43 x 42in)

£1,500 - 2,000 ARR

99

Gillian Ayres (1930-2018)

MATUKA (CRISTEA 11)

Etching with carborundum printed in colours, extensively hand-coloured in acrylic, 2001, signed, dated and inscribed 'PP1/1' in pencil, a printer's proof aside from the edition of 35, printed by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Alan Cristea Gallery, London, on wove paper, with full margins, sheet 667 x 732mm (26 x 28¾in)

£1,000 - 1,500 ARR



100

Gillian Ayres (1930-2018)

LIMELIGHT (CRISTEA 1)

Etching with carborundum printed in colours, extensively hand-coloured in acrylic, 1998, signed, dated and inscribed 'PP1/3' in pencil, a printer's proof aside from the edition of 20, printed by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Alan Cristea Gallery, London, on wove paper, with full margins, sheet 800 x 1020mm (31½ x 40¼in)

£1,000 - 1,500 ARR



101

Gillian Ayres (1930-2018)

PHEASANT TAIL (HAND-PAINTED) (CRISTEA 7)

The unique etching with carborundum printed in colours, extensively hand-coloured in acrylic by the artist, circa 1999, signed and numbered '1/1' in pencil, one of five hand-finished examples, aside from the edition of 30, printed by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Alan Cristea Gallery, London, on wove paper, with full margins, sheet 628 x 670mm (24¾ x 26¼in)

£1,000 - 1,500 ARR

102

Gillian Ayres (1930-2018)

FINGAL (CRISTEA 16)

Etching with carborundum printed in colours, extensively hand-coloured with acrylic, 2005, signed, dated and inscribed 'PP1/2' in pencil, a printer's proof aside from the edition of 18, printed by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Alan Cristea Gallery, London, on wove paper, with full margins, sheet 760 x 756mm (30 x 29¾in)

£1,000 - 1,500 ARR



103

Gillian Ayres (1930-2018)

LEVERET'S LEAP (CRISTEA 21)

Etching with carborundum printed in colours, extensively hand-coloured in acrylic, 2006, signed, dated and inscribed 'PP1/1' in pencil, a printer's proof aside from the edition of 12, printed by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Alan Cristea Gallery, London, on wove paper, with full margins, sheet 760 x 758mm (30 x 30in)

£1,000 - 1,500 ARR

104

Gillian Ayres (1930-2018)

FRED'S LEAP (CRISTEA 20)

Etching with carborundum printed in colours, extensively hand-coloured in acrylic, 2006, signed, dated and inscribed 'PP1/2' in pencil, a printer's proof aside from the edition of 12, printed by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Alan Cristea Gallery, London, on wove paper, with full margins, sheet 760 x 755mm (30 x 29¾in)

£1,000 - 1,500 ARR



105

Gillian Ayres (1930-2018)

MUSCARI (CRISTEA 17)

Etching with carborundum printed in colours extensively hand-coloured in acrylic, 2005, signed, dated and inscribed 'PP1/2' in pencil, a printer's proof aside from the edition of 18, printed by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Alan Cristea Gallery, London, on wove paper, with full margins, sheet 760 x 760mm (29¾ x 29¾in)

£1,000 - 1,500 ARR

106

Gillian Ayres (1930-2018)

JU JU (CRISTEA 18)

Etching with carborundum printed in colours, extensively hand-coloured in acrylic, 2005, signed, dated and inscribed 'PP1/2' in pencil, a printer's proof aside from the edition of 36, printed by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Alan Cristea Gallery, London, on wove paper, with full margins, sheet 756 x 756mm (29¾ x 29¾in)

£1,000 - 1,500 ARR



107

Gillian Ayres (1930-2018)

HONEY BLUES (CRISTEA 15)

Etching with aquatint and carborundum, extensively hand-coloured in acrylic, 2003, signed, dated and inscribed 'PP 1/3' in pencil, a printer's proof aside from the edition of 16, printed by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Alan Cristea Gallery, London, the full sheet printed to the edges with full margins, sheet 1220 x 1200mm (48 x 47¼in)

£1,000 - 1,500 ARR



108

Gillian Ayres (1930-2018)

SPRINGFIELD (CRISTEA 6)

Etching with aquatint and carborundum, extensively hand-coloured in acrylic, 1999, signed, dated and inscribed 'PP 1/3' in pencil, a printer's proof aside from the edition of 25, printed by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Alan Cristea Gallery, London, the full sheet printed to the edges, sheet 1180 x 1583mm (46½ x 62¾in)

£1,000 - 1,500 ARR

109

Gillian Ayres (1930-2018)

ROMBUK (CRISTEA 12)

Etching with carborundum printed in colours, extensively hand-coloured in acrylic, 2001, signed, dated and inscribed 'PP1/3' in pencil, a printer's proof aside from the edition of 35, printed by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Alan Cristea Gallery, London, on wove paper, with full margins, sheet 685 x 780mm (27 x 30³/₄in)

£1,000 - 1,500 ARR



110

Gillian Ayres (1930-2018)

FINNEGAN'S LAKE (CRISTEA 14)

Etching with carborundum printed in colours extensively hand-coloured in acrylic, 2001, signed, dated and inscribed 'PP1/3' in pencil, a printer's proof aside from the edition of 35, printed by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Alan Cristea Gallery, London, on wove paper, with full margins, sheet 753 x 626mm (29⁵/₈ x 24³/₄in)

£1,000 - 1,500 ARR





111

Gillian Ayres (1930-2018)

SOMEDAY (CRISTEA 26)

Sugar-lift aquatint and etching with carborundum printed in colours, extensively hand-coloured in acrylic, 2010, signed, dated and inscribed 'PP 1/3', a printer's proof aside from the edition of 20, printed by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Alan Cristea Gallery, London, on wove paper, with full margins, sheet 1080 x 1075mm (42½ x 42¼in)

£1,000 - 1,500 ARR



112

Gillian Ayres (1930-2018)

A BREEZE CUTS A PAUSE (CRISTEA 27)

Sugar-lift aquatint and etching with carborundum printed in colours, extensively hand-coloured in acrylic, 2010, signed, dated and inscribed 'PP 1/3', a printer's proof aside from the edition of 15, printed by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Alan Cristea Gallery, London, on wove paper, with full margins, sheet 875 x 875mm (34½ x 34½in)

£1,000 - 1,500 ARR

113

Gillian Ayres (1930-2018)

SONG BENEATH THE STARS
(CRISTEA 25)

Sugar-lift aquatint and etching with carborundum printed in colours, extensively hand-coloured in acrylic, 2010, signed, dated and inscribed 'PP1/2' in pencil, a printer's proof aside from the edition of 30, printed by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Alan Cristea Gallery, London, on wove paper, with full margins, sheet 785 x 1050mm (30¾ x 41¼in)

£1,000 - 1,500 ARR



114

Gillian Ayres (1930-2018)

STAR SPANGLED (CRISTEA 24)

Sugar-lift aquatint and etching with carborundum printed in colours, extensively hand-coloured in acrylic, 2010, signed, dated and inscribed PP 1/2 in pencil, a printer's proof aside from the edition of 30, printed by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Alan Cristea Gallery, London, on wove paper, with full margins, sheet 783 x 1045mm (31 x 41⅞in)

£1,000 - 1,500 ARR

115

Michael Heindorff (b.1949)

LOBSTER

Etching with carborundum printed in colours, 1982, signed and inscribed PP1/3 in pencil, a printer's proof, aside from the edition of 50, printed by Jack Shirreff at 107 Workshop, Wiltshire, on wove paper, the full sheet printed to the edges, sheet 748 x 1060mm (29½ x 41¾in)

£150 - 200 ARR



116

Michael Heindorff (b.1949)

TROUT

Etching with carborundum printed in colours hand-finished with acrylic, 1982, signed and inscribed PP1/3 in pencil, a printer's proof, aside from the edition of 50, printed by Jack Shirreff at 107 Workshop, Wiltshire, on wove paper, the full sheet printed to the edges, sheet 748 x 1060mm (29½ x 41¾in)

£150 - 200 ARR



117

Michael Heindorff (b.1949)

TASSO'S TREES

Four etchings with carborundum printed in colours and extensively hand-finished with bodycolour, 1986, three inscribed PP1/3, one inscribed 'Proof for Jack', printer's proofs, aside from the edition of 100, printed and hand-finished by Jack Shirreff at 107 Workshop, Wiltshire, published by Bernard Jacobson Gallery, London, all on wove paper, the full sheets printed to the edges, largest sheet 1595 x 1205mm (62¾ x 47¼in)

£300 - 500 ARR



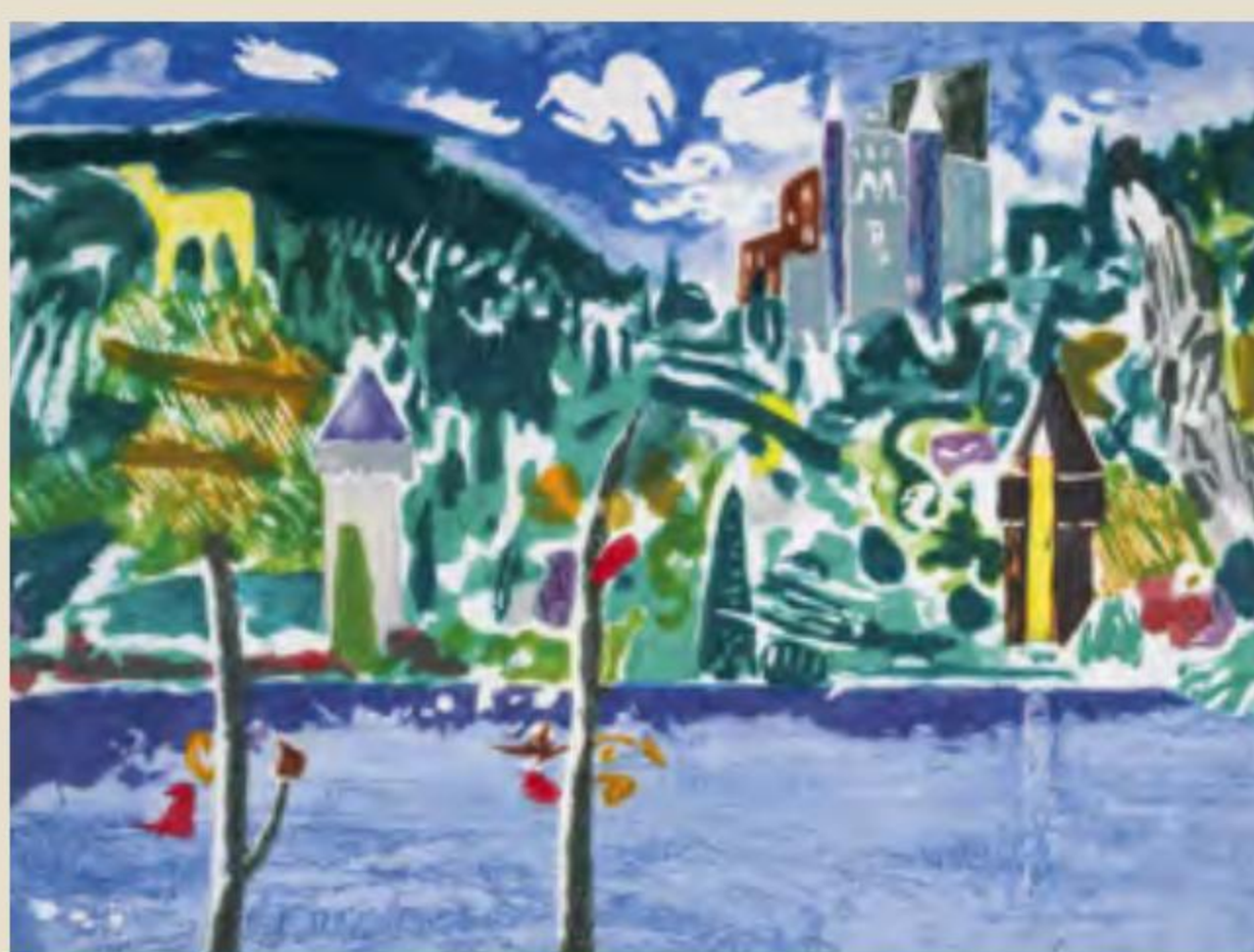
118

Michael Heindorff (b.1949)

PARIS WOMAN, HAND, FEET AND DOVE

Four etchings with carborundum printed in colours hand-finished with gouache, 1984, signed and inscribed 'PP I/III' in pencil, printed and hand-finished by Jack Shirreff at 107 Workshop, Wiltshire, on wove paper, the full sheets printed to the edges, each sheet 905 x 1210mm (35½ x 47½in)

£300 - 500 ARR



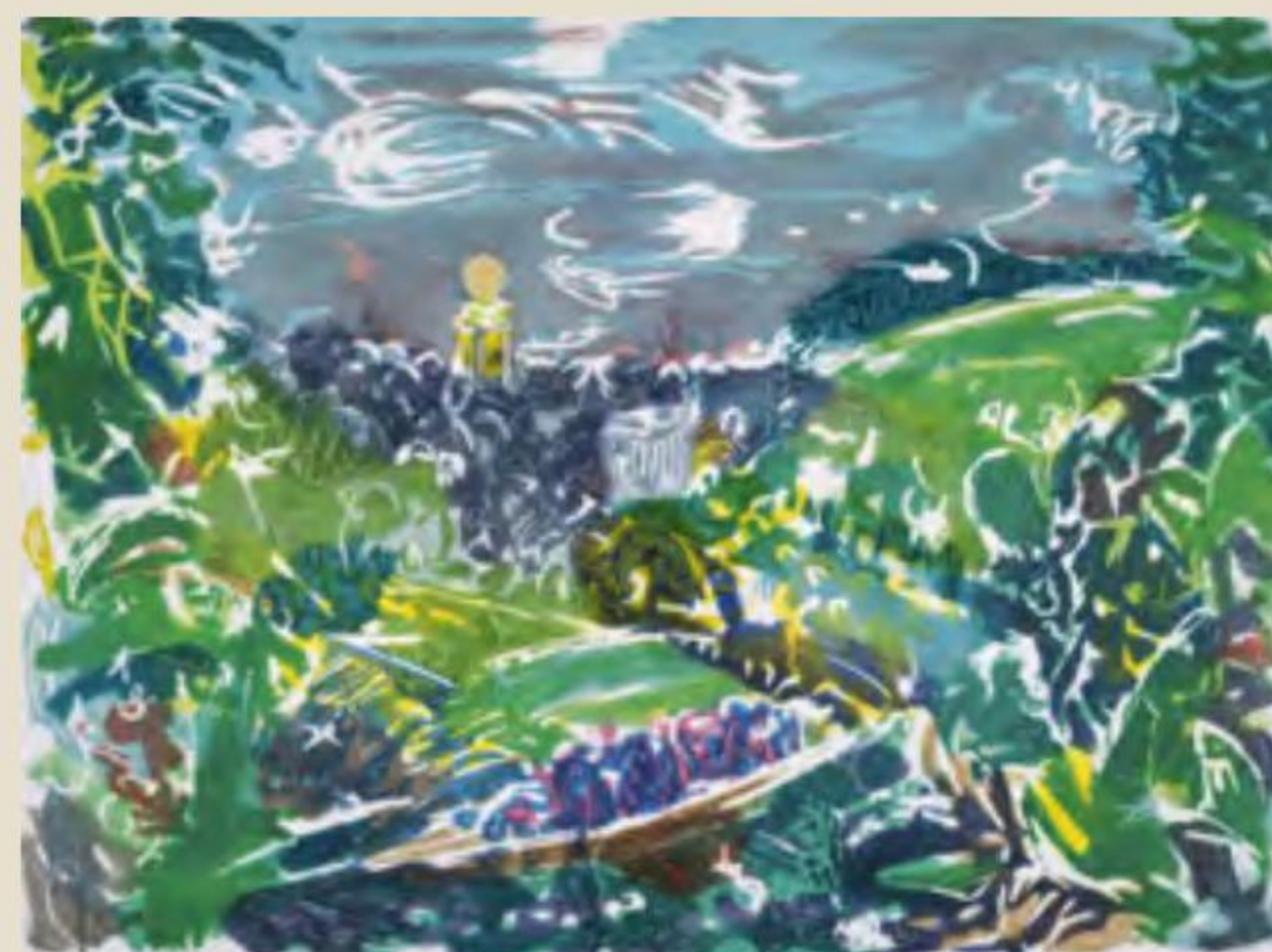
119

Michael Heindorff (b.1949)

RHINESCAPES

Four etchings with carborundum printed in colours hand-finished with acrylic, 1984, each signed and inscribed PP1/3 in pencil, printer's proofs, aside from the edition of 50, printed and hand-finished by Jack Shirreff at 107 Workshop, Wiltshire, on wove paper, the full sheets printed to the edges, each sheet 905 x 1210mm (35⁵/₈ x 47⁵/₈in)

£300 - 500 ARR



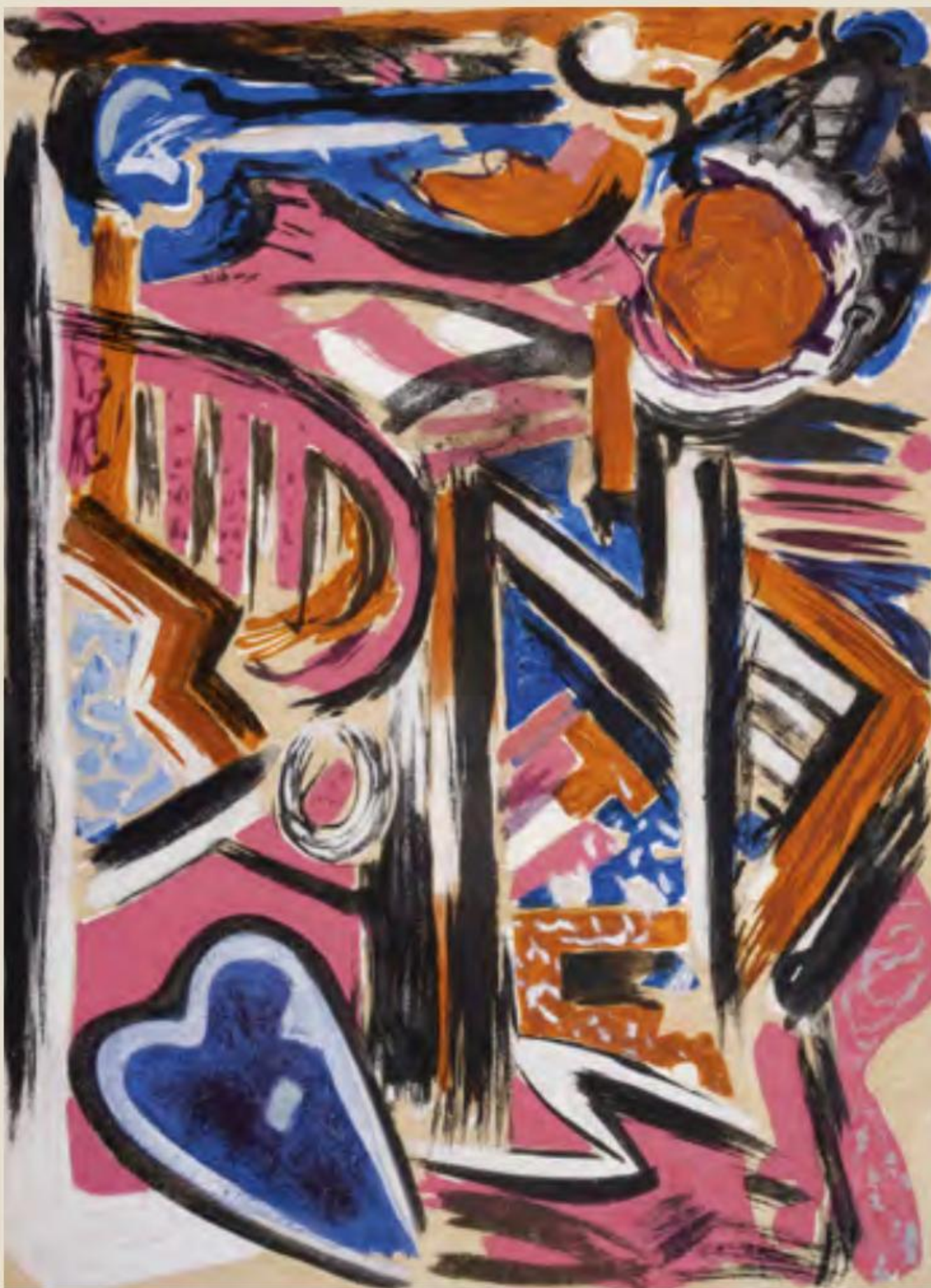
120

Michael Heindorff (b.1949)

ENGLISH LANDSCAPES

Four etchings with carborundum printed in colours hand-finished with acrylic, 1984, each signed and inscribed PP1/3 in pencil, printer's proofs, aside from the edition of 50, printed and hand-finished by Jack Shirreff at 107 Workshop, Wiltshire, all on wove paper, the full sheets printed to the edges, each sheet 905 x 1210mm (35⁵/₈ x 47⁵/₈in)

£300 - 500 ARR



121

Michael Heindorff (b.1949)

SIESTA SERIES

Four etchings with carborundum printed in colours hand-finished with acrylic, *circa* 1986, each signed and inscribed PP1/3 in pencil, printer's proofs, aside from the edition of 50, printed and hand-finished by Jack Shirreff at 107 Workshop, Wiltshire, all on wove paper, the full sheets printed to the edges, each sheet 1215 x 910mm (48 x 35¾in)

£300 - 500 ARR

122

John Bellany (1942-2013)

THE BELLANY SEXTET: PERDU

Etching with aquatint printed in colours, 1993, signed, titled, and inscribed PP in pencil, a printer's proof aside from the edition of 50, printed by Jack Shirreff at 107 Workshop, Wiltshire, published by The Berkeley Square Gallery, London, on wove paper, with full margins, sheet 745 x 555mm (29³/₈ x 21⁷/₈in)

£200 - 300 ARR



123

John Bellany (1942-2013)

THE BELLANY SEXTET: THE FRIGHT

Etching with aquatint printed in colours, 1993, signed, titled, and inscribed PP in pencil, a printer's proof aside from the edition of 50, printed by Jack Shirreff at 107 Workshop, Wiltshire, published by The Berkeley Square Gallery, London, on wove paper, with full margins, sheet 745 x 555mm (29³/₈ x 21⁷/₈in)

£200 - 300 ARR

124

John Bellany (1942-2013)

THE BELLANY SEXTET: THE LOVERS

Etching with aquatint printed in colours, 1993, signed, titled and inscribed 'PP' in pencil, a printer's proof aside from the edition of 50, printed by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Berkeley Square Gallery, London, on wove paper, with full margins, sheet 745 x 555mm (29³/₈ x 21⁷/₈in)

£200 - 300

ARR



125

John Bellany (1942-2013)

THE BELLANY SEXTET: THE PRESENCE

Etching with aquatint printed in colours, 1993, signed, titled and inscribed 'PP' in pencil, a printer's proof aside from the edition of 50, printed by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Berkeley Square Gallery, London, on wove paper, with full margins, sheet 745 x 555mm (29³/₈ x 21⁷/₈in)

£200 - 300

ARR



126

John Bellany (1942-2013)

THE BELLANY SEXTET: MOONLIGHT

Etching with aquatint printed in colours, 1993, signed, titled and inscribed 'PP' in pencil, a printer's proof aside from the edition of 50, printed by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by The Berkeley Square Gallery, London, on wove paper, with full margins, sheet 745 x 555mm (29³/₈ x 21⁷/₈in)

£200 - 300

ARR

127

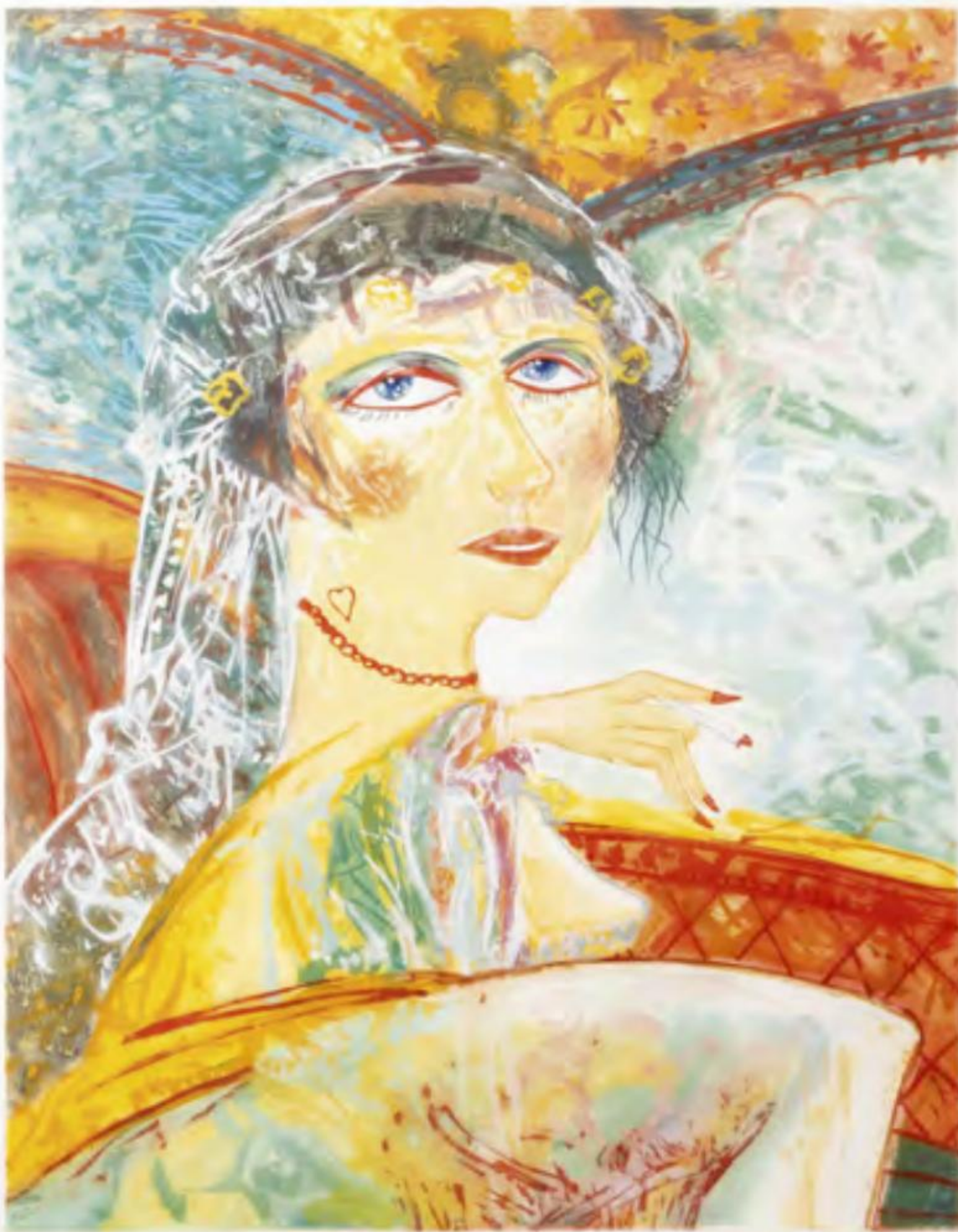
John Bellany (1942-2013)

THE QUEEN OF THE NIGHT

Etching with aquatint printed in colours, 1990, signed, titled and numbered from the edition of 200 in pencil, printed by Jack Shirreff at 107 Workshop, Wiltshire, on wove paper, with full margins, 1118 x 865mm (44 x 34in)

£200 - 300

ARR



128

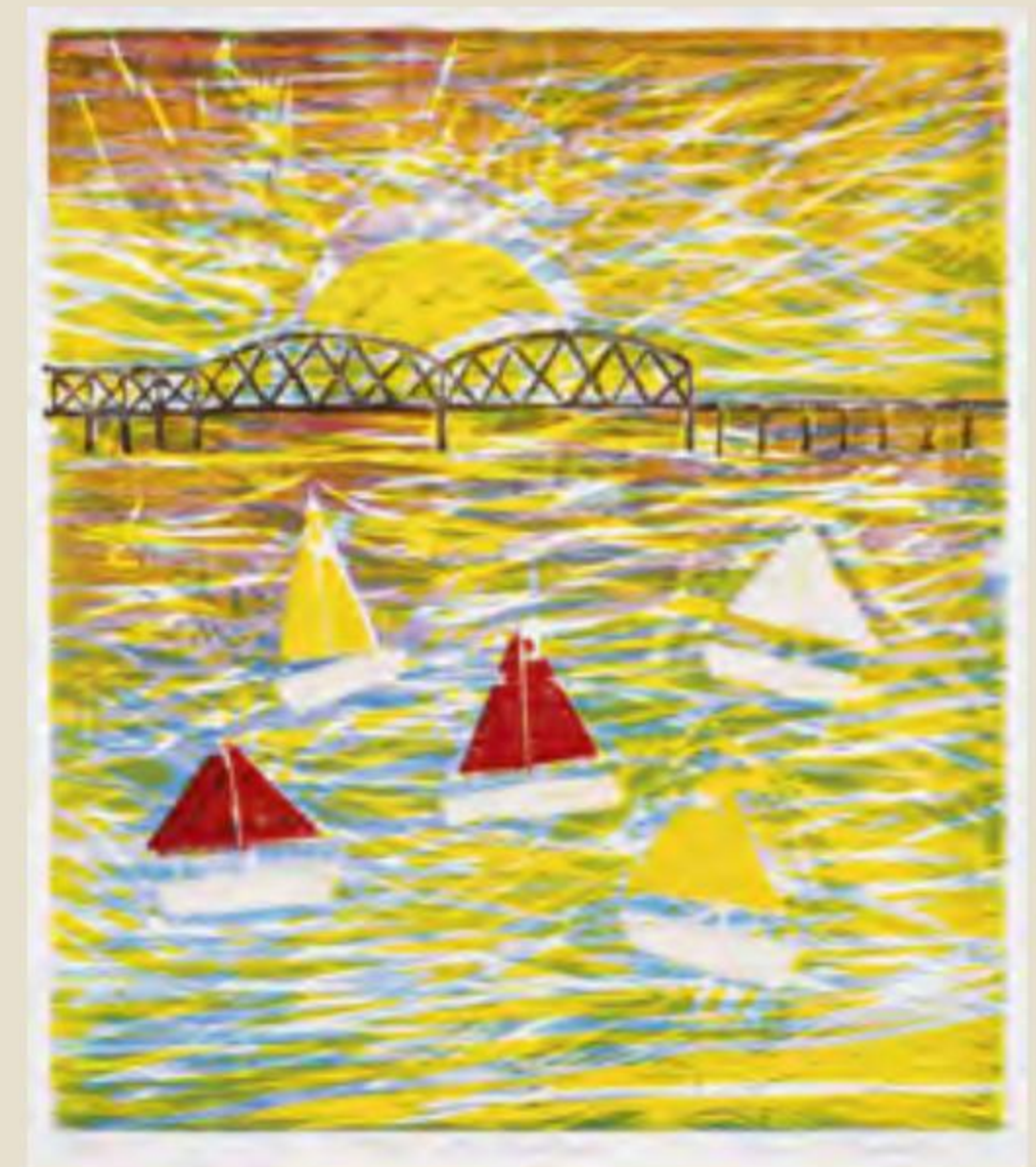
John Bellany (1942-2013)

ROMAN BRIDE

Etching printed in colours, 1990, signed and titled in pencil, numbered from the edition of 75, printed by Jack Shirreff at 107 Workshop, Wiltshire, on wove paper, with full margins, sheet 1480 x 1200mm (58¼ x 47¼in)

£200 - 300

ARR



129

John D. Edwards (b.1952)

LILAC, SUMMER HAZE, AND BRIDGE AT NOON

Two etchings with aquatint printed in colours, 1994, each signed, titled and dated in pencil, numbered 1/1, printed by Jack Shirreff at 107 Workshop, Wiltshire, on wove paper, with full margins, each sheet 527 x 463mm (20¾ x 18¼in)

Together with a lithograph printed in colours by the same hand ('Bridge at Noon').

£100 - 150 ARR



130

David Inshaw (b.1943)

ARTIST AND MODEL

The complete set of 6 etchings, each signed in pencil and numbered from the edition of 20, printed by Jack Shirreff at 107 Workshop, Wiltshire, co-published by the artist and Waddington Graphics, London, on wove paper, the full sheets mounted and presented in the original white linen-covered solander box, overall 510 x 380mm (20½ x 15in)

£300 - 500 ARR

131

Paul Hempton (b.1946)

FIRST LIGHT

Etching with aquatint printed in colours, 1989, signed, titled, dated and inscribed 'Proof' in pencil, a printer's proof aside from the edition, printed by Jack Shirreff at 107 Workshop, Wiltshire, on wove paper, with full margins, sheet 1205 x 915mm (47½ x 36in)

£100 - 150 ARR



132

Agnes Murray

ASSISI 1, 2, AND 3

The set of three lithographs, 1982, each signed and inscribed 'PP¼' in pencil, printer's proofs aside from the edition of 25, printed by Jack Shirreff at 107 Workshop, Wiltshire, each on two sheets of BFK Rives paper, the full sheets, each 1118 x 762mm (44 x 30in)

£250 - 300 ARR



133

From the collection of 107 Workshop
Joe Tilson (1928-2023)

NEW YORK DECALS 1 & 2 (DI MARZINO P.45)

Two screenprints in colours on cartridge paper with glassine envelopes, 1967, signed and dated in pencil *verso*, numbered from the edition of 70 *verso*, printed by Kelpra Studio, published by Marlborough Graphics, London, the full sheets printed to the edges, each sheet 730 x 405mm (28¾ x 15¾in)

£800 - 1,200 ARR



134

From the collection of 107 Workshop

Joe Tilson (b.1928)

NEW YORK DECALS 3 & 4

Two screenprints in colours on cartridge paper with glassine envelopes, 1967, signed and dated in pencil verso, numbered from the edition of 70 verso, printed by Kelpira Studio, published by Marlborough Graphics, London, the full sheets printed to the edges, each sheet 730 x 405mm (28¾ x 15¾in)

£800 - 1,200

ARR

135

**From the collection of 107 Workshop
Joe Tilson (1928-2023)**

TOOLS OF THE SHAMAN (DI MARTINO P. 106)

Screenprint with collaged rope and feather, 1972, signed in pencil, a proof aside from the edition of 100, printed by Kelpra Studio, the edition published by Marlborough Graphics, London, on J Green wove paper, the full sheet printed to near the edges, sheet 730 x 540mm (28¾ x 21¼in)

£300 - 500 ARR



136

Joe Tilson (1928-2023)

OAK MANTRA (DI MARTINO P.120)

Etching with aquatint printed in colours with collaged hand-painted zinc stencil paint, string and clip, 1981, signed, dated and inscribed 'with many thanks' in pencil, a proof impression aside from the edition of 100, printed by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by David Krut Fine Art, London and Johannesburg, on wove paper, with full margins, sheet 1060 x 755mm (41¾ x 29¾in)

£300 - 500 ARR



137

Joe Tilson (1928-2023)

PERSEPHONE (DI MARTINO P.151)

Etching and carborundum printed in colours, 1985, signed, dated and inscribed 'P/P 1/3' in pencil, a printer's proof aside from the edition of 60, printed by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by David Krut Fine Art, London and Johannesburg, on wove paper, with full margins, sheet 865 x 760mm (34 x 29 7/8 in)

£300 - 500

ARR



138

Joe Tilson (1928-2023)

FRUITS OF DIONYSOS (DI MARTINO P.150)

Etching with aquatint and carborundum, hand-finished with acrylic, 1985, signed, dated and inscribed 'P/P 1/3' in pencil, a printer's proof aside from the edition of 60, printed by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Waddington Graphics, London, on wove paper, with full margins, sheet 864 x 764mm (34 x 30 1/8 in)

£200 - 300

ARR



139

Joe Tilson (1928-2023)

LIKNON (DI MARTINO P.151)

Woodcut, etching with aquatint and carborundum printed in colours, hand-coloured with acrylic, 1985, signed, dated and inscribed 'P/P 1/3' in pencil, a printer's proof aside from the edition of 60, printed and hand-coloured by Jack Shirreff at 107 Workshop, Wiltshire, on wove paper, with full margins, sheet 901 x 801mm (35 1/2 x 31 1/2 in)

£200 - 300

ARR

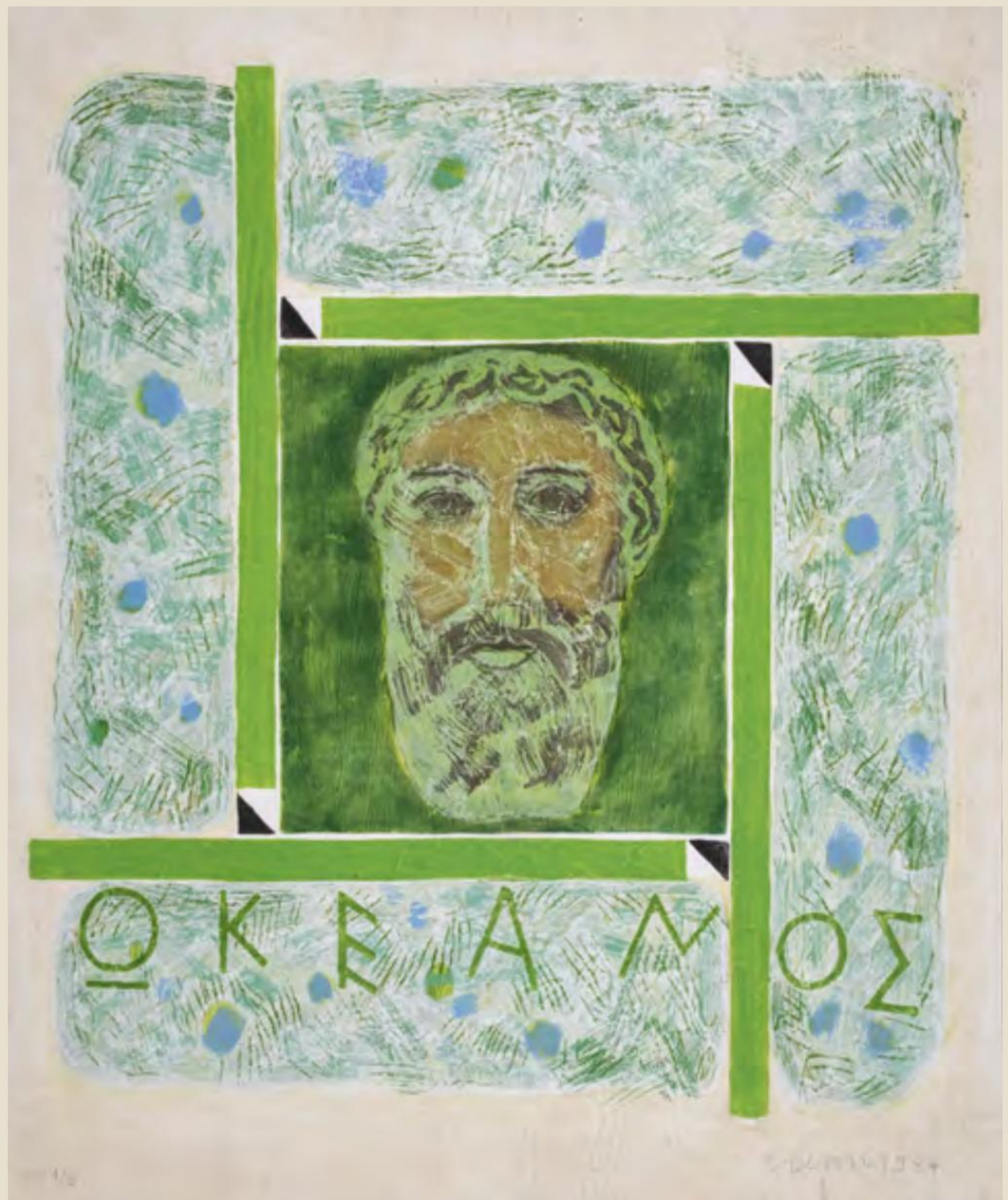
140

Joe Tilson (1928-2023)

MASK OF OKEANOS, FROM MASKS (DI MARTINO P.149)

Woodcut, etching with aquatint and carborundum printed in colours, 1984, signed, dated and inscribed 'PP 1/3', a printer's proof aside from the edition of 40, printed by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Waddington Graphics, London, on Arches paper, the full sheet printed to the edges, sheet 1147 x 1038mm (45 $\frac{1}{8}$ x 40 $\frac{7}{8}$ in)

£300 - 500 ARR



141

Joe Tilson (1928-2023)

METAMORPHOSIS OF DAPHNE (DI MARTINO P.152)

Woodcut, lift-ground etching with aquatint and carborundum printed in colours, 1987, signed, dated and inscribed 'PP 1/3', a printer's proof aside from the edition of 35, printed by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Waddington Graphics, London, on Arches paper, the full sheet printed to the edges, sheet 1240 x 1086mm (48 $\frac{7}{8}$ x 42 $\frac{3}{4}$ in)

£300 - 500 ARR

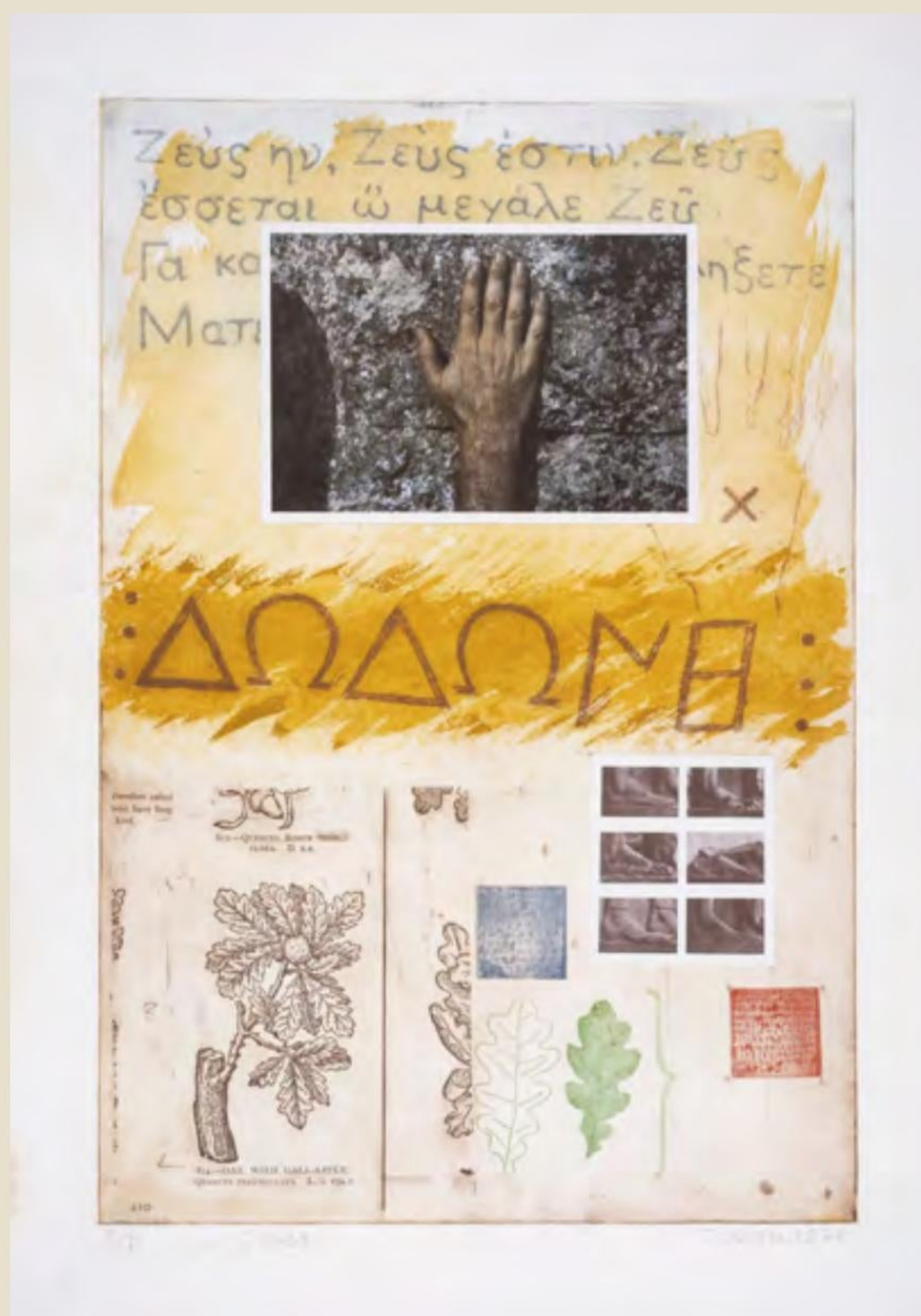
142

**From the collection of 107 Workshop
Joe Tilson (1928-2023)**

PROSCINÈMI, DODONA, THE ORACLE OF ZEUS (DI
MARTINO P.135)

Etching with aquatint printed in colours
and collage, 1978, signed, dated and
inscribed 'T/P For Jack' in pencil, a trial proof
aside from the edition of 71, printed at the
White Ink Studio, London, the edition
published by Waddington Graphics,
London, with the printer's blindstamp, on
wove paper, with full margins, sheet 924 x
656mm (36³/₈ x 25⁷/₈in)

£300 - 500 ARR



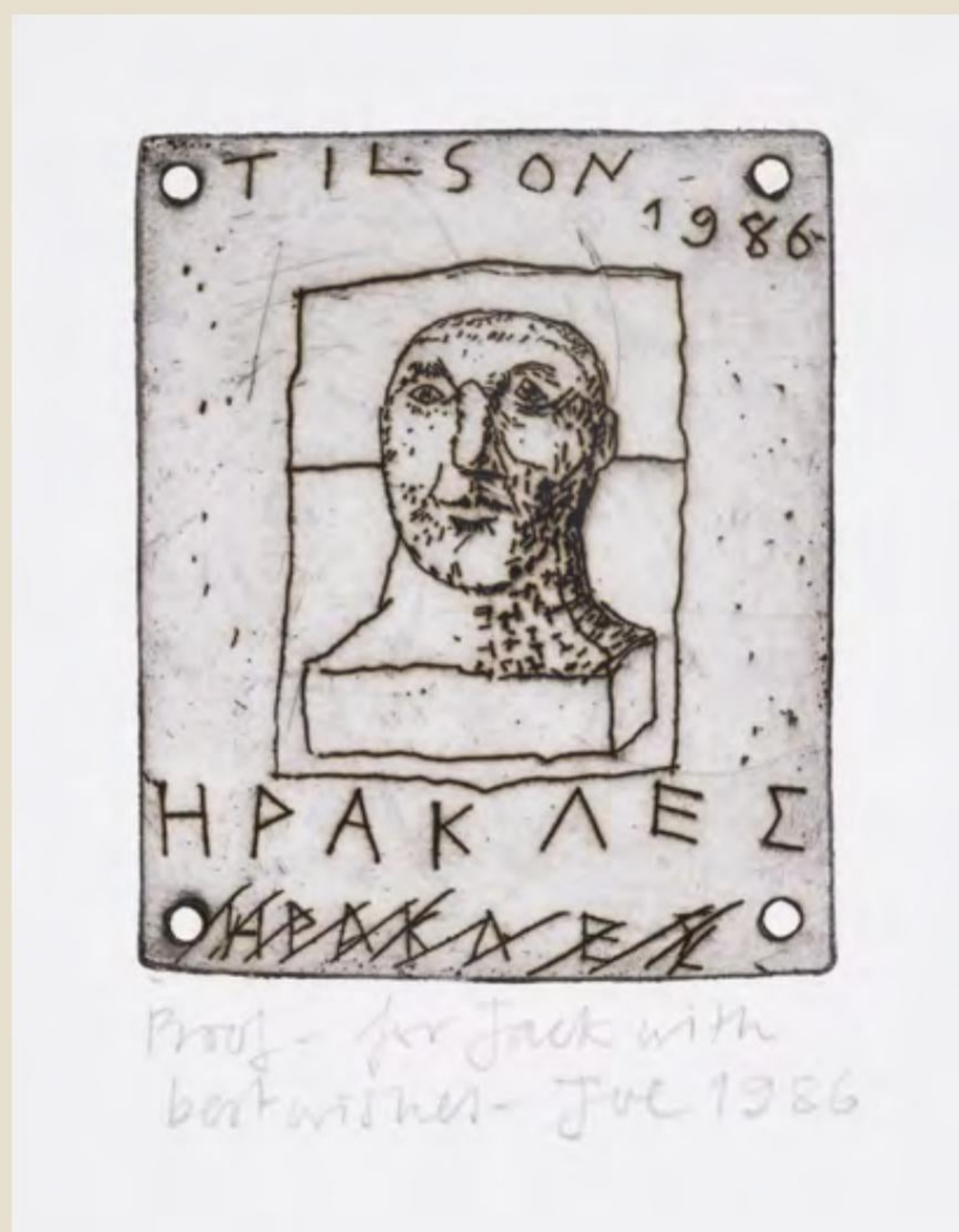
143

Joe Tilson (1928-2023)

UNTITLED

Etching with aquatint, 1986, signed, dated
and inscribed 'Proof - for Jack with best
wishes - Joe' in pencil, printed by Jack
Shirreff at 107 Workshop, Wiltshire, on
wove paper, with full margins, sheet 297 x
215mm (11³/₄ x 8¹/₂in)

£200 - 300 ARR





144

Joe Tilson (1928-2023)

DEMETER, THE HIDDEN SEED (DI MARTINO P. 146)

Four-part soft-ground etching with aquatint printed in colours, 1982, signed, dated and inscribed 'PP 1' in pencil, a printer's proof aside from the edition of 35, printed by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Waddington Graphics, London, on four sheets of wove paper, printed to the edges, each 795 x 715mm (31¼ x 28½in) and similar

£300 - 500 ARR



145

Joe Tilson (1928-2023)

FESTIVALS (DI MARTINO P.154-155)

The portfolio, 1987, comprising five lift-ground etchings with aquatint and carborundum printed in colours, with collage and hand-finished with gold-leaf, sand and acrylic, each signed, dated and inscribed 'PP 1/3', printer's proofs aside from the edition of 35, printed and hand-finished by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Waddington Graphics, London, in the original cloth-covered presentation box, with title and justification pages, on wove paper, with full margins, overall 447 x 440 x 45mm (17⁵/₈ x 17³/₈ x 1³/₄in)

£800 - 1,000 **ARR**

146

Joe Tilson (1928-2023)

DIONYSUS PRASSINOS (DI MARTINO P.157)

Etching with aquatint and carborundum printed in colours, hand-finished in acrylic, 1989, signed, dated and inscribed 'PP 1/3', a printer's proof aside from the edition of 35, printed by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Waddington Graphics, London, on Arches paper, the full sheet printed to the edges, sheet 985 x 1010mm (38¾ x 39¾in)

£300 - 500 ARR



147

Joe Tilson (1928-2023)

LIKNON OF POSEIDON (DI MARTINO P.157)

Etching with aquatint and carborundum printed in colours, hand-finished in acrylic, 1989, signed, dated and inscribed 'PP 1/3' in pencil, a printer's proof aside from the edition of 35, printed by Jack Shirreff at 107 Workshop, Wiltshire, on wove paper, the full sheet printed to the edges, sheet 985 x 1010mm (38¾ x 39¾in)

£300 - 500 ARR

148

Joe Tilson (1928-2023)

MASK OF DIONYSUS, FROM MASKS (DI MARTINO P.148)

Woodcut, etching with aquatint and carborundum printed in colours, 1984, signed, dated and inscribed 'PP 1/3', a printer's proof aside from the edition of 40, printed by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Waddington Graphics, London, on wove paper, the full sheet printed to the edges, sheet 1147 x 1038mm (45½ x 40⅞in)

£300 - 500 ARR



149

Joe Tilson (1928-2023)

METAMORPHOSIS OF DIONYSOS (DI MARTINO P.153)

Woodcut, etching with aquatint and carborundum printed in colours, 1987, signed, dated and inscribed 'PP 1/3', a printer's proof aside from the edition of 35, printed by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Waddington Graphics, London, on Arches paper, the full sheet printed to the edges, sheet 1250 x 1015mm (49¼ x 40in)

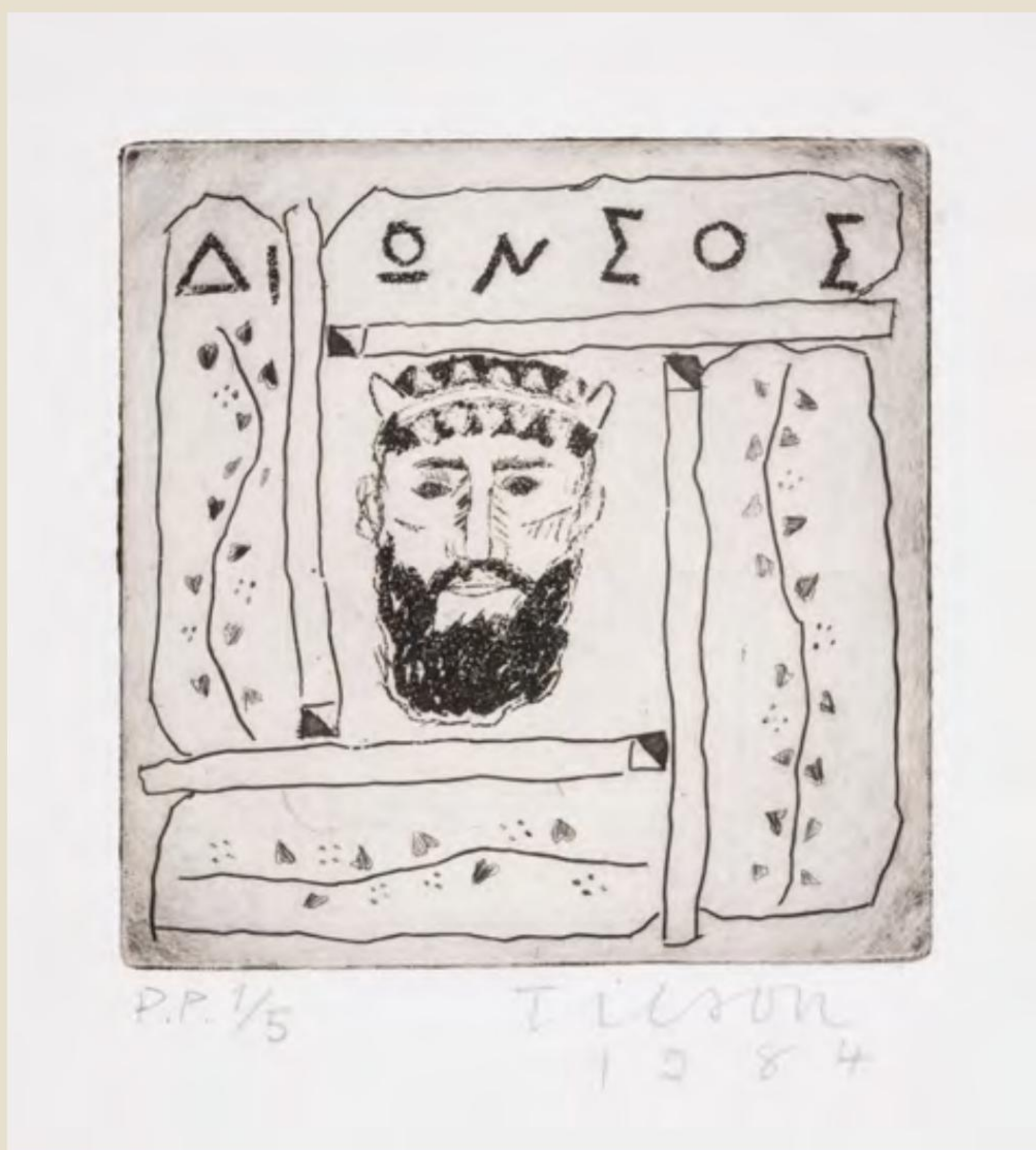
£300 - 500 ARR

150

**From the collection of 107 Studio
Joe Tilson (1928-2023)**

APOLLO PYTHION (DI MARTINO P.169)
Screenprint with woodcut printed in
colours, hand-finished with acrylic,
1992, signed, dated and inscribed
'PP¼' in pencil, a printer's proof
aside from the edition of 25, printed
by Advanced Graphics, the edition
published by Waddington Graphics,
London, on wove paper, the full
sheet printed to the edges, sheet
1132 x 1136mm (44½ x 44¾in)

£300 - 500 ARR



151

Joe Tilson (1928-2023)

HESIOD'S CROWN

Etching with aquatint, 1984, signed,
dated and inscribed 'P.P. 1/5' in pencil,
a printer's proof aside from the
edition of 100, printed by Jack Shirreff
at 107 Workshop, Wiltshire, on wove
paper, with full margins, sheet 297 x
215mm (11¾ x 8½in)

£200 - 300 ARR

152

Joe Tilson (1928-2023)

SIGNATURES (DI MARTINO P.158-161)

The portfolio, 1987-89, comprising six lift-ground etchings with aquatint and carborundum printed in colours, hand-finished with gold-leaf and acrylic, each signed, dated and inscribed 'PP 1/3' in pencil, printer's proofs aside from the edition of 45, printed and hand-finished by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Waddington Graphics, London, on Khadi paper, the full sheets printed to the edges, with title and justification pages, loose as issued in the original cloth-bound slipcase embellished by the artist, overall 615 x 430 x 60mm (24¼ x 17 x 2¾in)

£800 - 1,000 ARR



153

Joe Tilson (1928-2023)

THE ARRIVAL OF DIONYSOS

Etching, aquatint and carborundum printed in colours, 1982, signed, dated and inscribed 'P/P 1' in pencil, a printer's proof aside from the edition of 25, printed by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Waddington Graphics, London, on wove paper, with full margins, sheet 552 x 465mm (21¾ x 18¼in)

£200 - 300 ARR



154

Joe Tilson (1928-2023)

KORE LOST

Etching with aquatint printed in colours, 1982, signed, dated and inscribed 'P/P 1' in pencil, a printer's proof aside from the edition of 25, printed by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Waddington Graphics, London, on wove paper, with full margins, sheet 400 x 373mm (15¾ x 14¾in)

£200 - 300 ARR



155

Joe Tilson (1928-2023)

DIONYSOS

Etching with aquatint and carborundum printed in colours, 1982, signed, dated and inscribed 'P/P 1' in pencil, a printer's proof aside from the edition of 25, printed by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Waddington Graphics, London, on wove paper, with full margins, sheet 405 x 371mm (16 x 14½in)

£200 - 300 ARR



156

Oleg Kudryashov (1932-2022)

THE PRODIGAL SON, NO.2363 (TRIPTYCH)

The triptych etchings with aquatint printed in colours, 1995, signed, dated and inscribed '2363' in pencil, numbered '3/3' in pencil, published by the artist and 107 Workshop, printed by Jack Shirreff at 107 Workshop, Wiltshire, on three sheets of wove paper, the full sheets, each sheet 1995 x 1002mm (78½ x 39½in)

£800 - 1,000 ARR



157

Oleg Kudryashov (1932-2022)

UNTITLED, NO. 2388

Etching with aquatint extensively hand-coloured with watercolour, 1996, signed, titled and dated in pencil, inscribed 'Nyoda', printed and hand-coloured by Jack Shirreff at 107 Workshop, Wiltshire, on wove paper, with full margins, sheet 1070 x 2020mm (42½ x 79½in)

£800 - 1,000 ARR



158

Oleg Kudryashov (1932-2022)

UNTITLED, 12.11.10

Etching with drypoint extensively hand-coloured with watercolour, 2010, signed, titled and dated in pencil, numbered from the edition of 2, printed and hand-coloured by Jack Shirreff at 107 Workshop, Wiltshire, on wove paper, with full margins, sheet 1445 x 1105mm (56⁷/₈ x 43¹/₂in)

£800 - 1,000 ARR

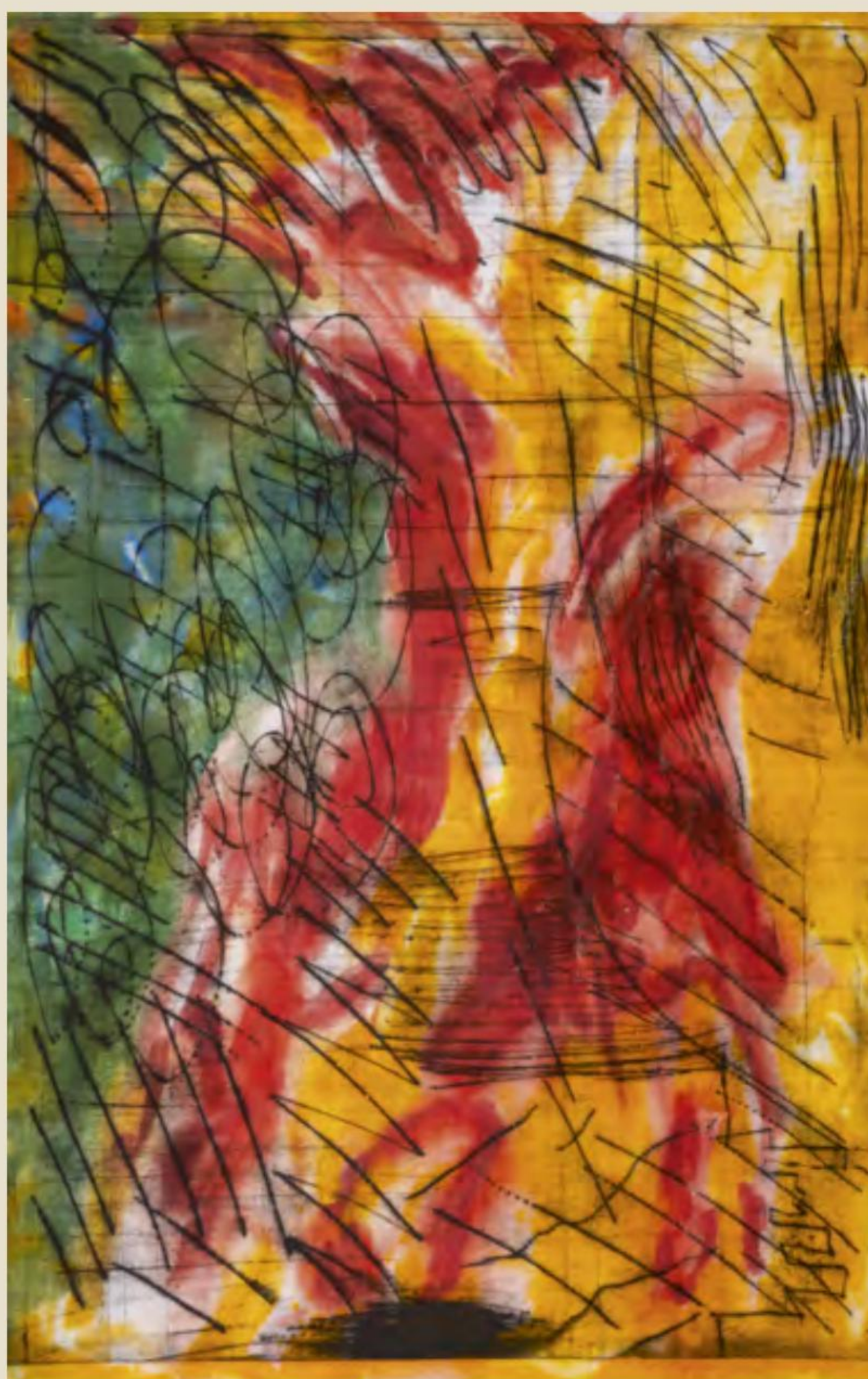
159

Oleg Kudryashov (1932-2022)

UNTITLED, No. 2376 I

Etching with aquatint extensively hand-coloured with watercolour, 1996, signed, titled and dated in pencil, numbered from the edition of 45, printed and hand-coloured by Jack Shirreff at 107 Workshop, Wiltshire, on wove paper, with full margins, sheet 580 x 380mm (22 $\frac{7}{8}$ x 15in)

£500 - 700 ARR



160

Oleg Kudryashov (1932-2022)

UNTITLED, 11.11.10

Etching with drypoint extensively hand-coloured with watercolour, 2010, signed and dated in pencil, numbered from the edition of 2, printed and hand-coloured by Jack Shirreff at 107 Workshop, Wiltshire, on wove paper, with full margins, sheet 2020 x 1230mm (79 $\frac{1}{2}$ x 48 $\frac{1}{2}$ in)

£800 - 1,000 ARR

161

Oleg Kudryashov (1932-2022)

UNTITLED, No. 2361

Etching with aquatint printed in colours, 1995, signed, titled, dated and inscribed 'Proof 17 aug' in pencil, printed by Jack Shirreff at 107 Workshop, Wiltshire, on BFK Rives wove paper, with full margins, sheet 608 x 705mm (23⁷/₈ x 27³/₄in)

£800 - 1,000

ARR



162

Oleg Kudryashov (1932-2022)

UNTITLED, No. 2381 VI

Etching with aquatint extensively hand-coloured with watercolour, 1996, signed, titled and dated in pencil, numbered from the edition of 45, printed and hand-coloured by Jack Shirreff at 107 Workshop, Wiltshire, on wove paper, with full margins, sheet 580 x 380mm (22⁷/₈ x 15in)

£500 - 700

ARR





163

Oleg Kudryashov (1932-2022)

UNTITLED, No. 2126

Etching with aquatint, 1991, signed, dated, inscribed 'P.P. 1/3' and titled '2126' in pencil, a printer's proof, printed by Jack Shirreff at 107 Workshop, Wiltshire, on wove paper, with full margins, sheet 1211 x 1460mm (47³/₈ x 57¹/₂in)

£800 - 1,000 **ARR**

164

Luke Piper (b.1966)

RIFT VALLEY, TANZANIA NEAR
MTO WAN BU, FROM AFRICA
Etching with aquatint and
carborundum printed in
colours, 1995, signed,
dated and inscribed
'Proof 1 23rd Oct' in
pencil, a proof
impression aside from
the edition of 10, printed
by Jack Shirreff at 107
Workshop, Wiltshire, on
BFK Rives paper, with full
margins, sheet 712 x
917mm (28 x 36½in)

£100 - 150 ARR



165

Luke Piper (b.1966)

ST GAUDENZIO, SWITZERLAND
Etching with aquatint printed
in colours, 1994, signed,
dated and inscribed 'Proof' in
pencil, aside from the edition
of 15, printed by Jack Shirreff
at 107 Workshop, Wiltshire,
on wove paper, with full
margins, sheet 527 x 716mm
(20¾ x 28¼in)

£100 - 150 ARR



166

John Furnival (1933-2020)

BLIND DATE

The book, 1979, comprising ten etchings with embossing, each initialled in pencil, an artist's proof aside from the edition of 300, with title-page, text and justification, this copy signed by the artist, on wove paper, printed at 107 Workshop, Wiltshire, published by Circle Press, the full sheets as published, overall size 330 x 310 x 40mm (13 x 12¼ x 1½in)

£150 - 200 ARR



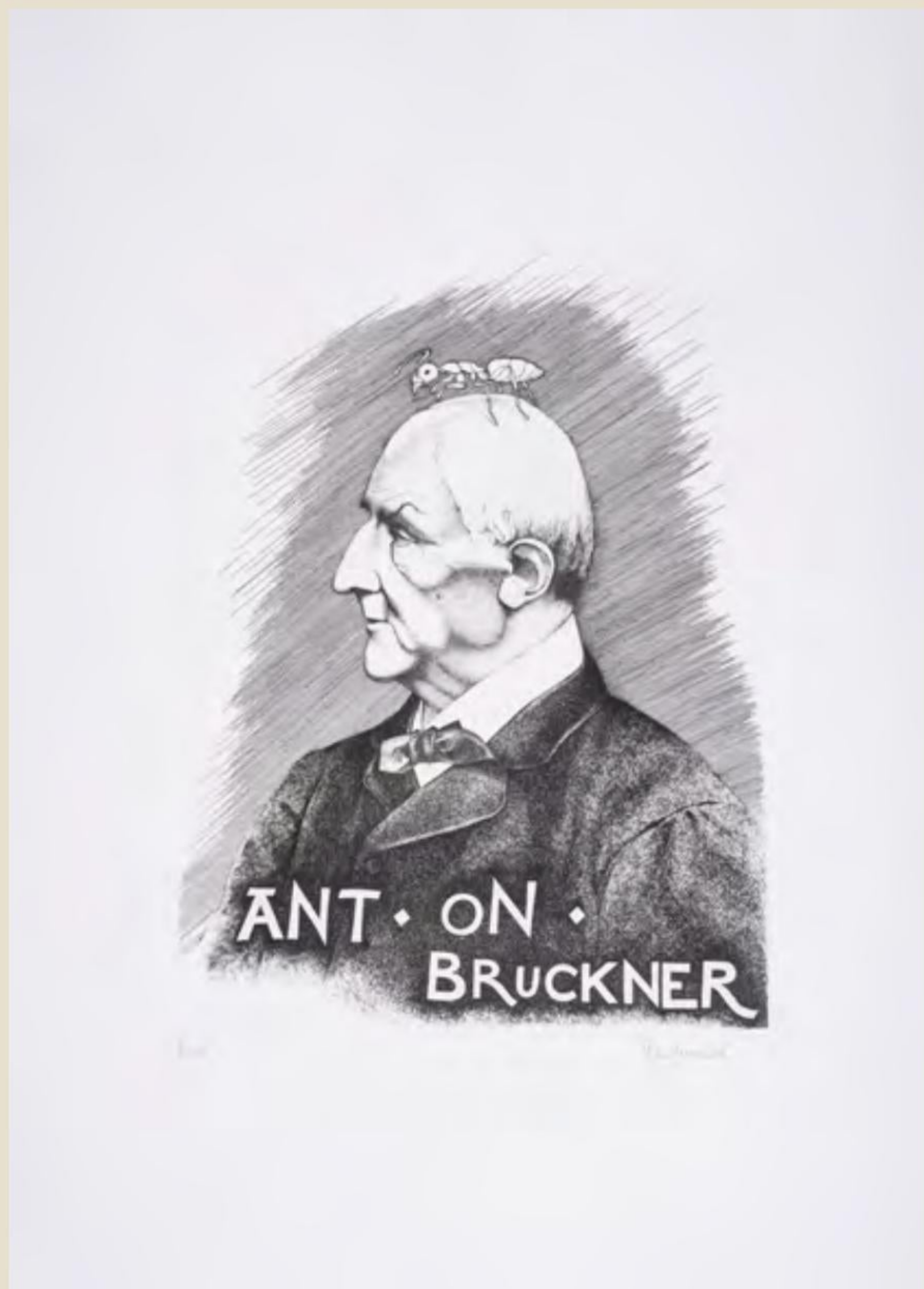
167

John Furnival (1933-2020)

ANT ON BRUCKNER

Etching with aquatint, 1983, signed and inscribed 'Proof' in pencil, a proof impression aside from the edition of 75, printed by Jack Shirreff at 107 Workshop, Wiltshire, on BFK Rives paper, with full margins, sheet 798 x 577mm (31⅜ x 22¾in)

£150 - 200 ARR



168

John Hubbard (1931-2017)

WATER GARDEN (HUBBARD G91.1)

Etching with aquatint printed in colours, 1991, signed, dated, titled and inscribed 'PP/1' in pencil, a printer's proof aside from the edition of 100, printed by Jack Shirreff at 107 Workshop, Wiltshire, published by 3i plc, London, on wove paper, with full margins, sheet 965 x 855mm (38 x 33⁵/₈in)

£100 - 150 ARR



169

John Hubbard (1931-2017)

LARGE TRELLIS AND SMALL TRELLIS

Two etchings with aquatint printed in colours, 1989, each signed, titled and inscribed PP3/3 in pencil, each the printer's proof aside from the edition of 35, printed by Jack Shirreff at 107 Workshop, Wiltshire, on wove paper, with full margins, largest sheet 630 x 650mm (24³/₄ x 25⁵/₈in)

£100 - 150 ARR

170

Paul Winstanley (b.1954)

VEIL 1-8

The set of eight photo etchings with sugar-lift aquatint, 2008, each signed and inscribed PP1/4 in pencil, printer's proofs aside from the edition of 25, printed by Jack Shirreff at 107 Workshop, Wiltshire, the edition published by Alan Cristea Gallery, London, on BFK Rives paper, with full margins, each sheet 665 x 585mm (26³/₈ x 23in)

£1,000 - 1,500 ARR



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- (d) any additional notice in relation to a Lot, whether in the saleroom, announced during an auction, on any Bidding Platform or our Website (in the event of any doubt about whether additional notices apply to the sale of a Lot, the information listed on our Website at the time of the auction will be deemed conclusive); and
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"Pledge" means any security or charge over a Lot in favour of ourselves or any third party;

"Reserve" means the minimum Hammer Price at which a Lot may be sold;

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- 1.2 Subject to the Auctioneer's discretion at Clause 3.2, the contract for sale of a Lot is formed on the fall of the hammer.
- 1.3 The contractual relationship between Bidders or Buyers, the Auctioneer and the Seller in relation to any Live Auction is governed by our Conditions of Business.

- 1.4 If you breach these Terms of Sale, you may be responsible for damages and/or losses suffered by a Seller or us. If we are contacted by a Seller who wishes to bring a claim against you, we may at our discretion provide the Seller with information or assistance in relation to that claim.
- 1.5 As agent for the Seller, we will not have any responsibility for any default or breach of obligations by you or the Seller (unless we are the Seller of the Lot).
- 1.6 If you purchase an unsold Lot after an auction, the contract for sale is formed when the sale is agreed in writing and the Price of the Lot shall be as set out at clause 9 except that any reference to Hammer Price shall be read as the agreed sale price. So far as appropriate, the remainder of these Terms of Sale shall apply to the sale as they would to an auction sale.

2. Bidder registration

- 2.1 You must register your details with us before bidding and provide us with any requested proof of identity, billing information and any further client due diligence information and documentation that we require, in a form acceptable to us.
- 2.2 We may at our complete discretion refuse to register any Bidder or delay registration if we are not satisfied with the information or documentation provided or the Bidder's creditworthiness, including if the Bidder has previously defaulted in paying for or collecting purchases.
- 2.3 If you are a returning Bidder, we may at our discretion require that you provide updated identity and other documentation before permitting you to bid in an auction.
- 2.4 We do not undertake to register any Bidder in time for any specific auction.
- 2.5 If you are bidding on behalf of another person, you will need to disclose such information in advance of the auction and that person may also need to complete our registration and client due diligence process and provide us with written authority to accept bids from you on his/her/its behalf. If we are not informed of these arrangements in advance of an auction or do not have clear written authority in place, you will be deemed to be bidding as principal for your own account.
- 2.6 If you intend to bid on a Lot using pre-approved financing by a third party lender, you must notify us at the time of registration or at the time of securing financing, obtain our agreement to the arrangements and provide any further information or documentation that we may require.
- 2.7 You may de-register at any time on request. This will leave any accrued rights and obligations unaffected.

3. Bidding procedures

- 3.1 You may bid in any of the following ways following successful registration to bid:
 - 3.1.1 in person;
 - 3.1.2 by telephone, in which case you must make such arrangements at least 24 hours before the start of the auction;
 - 3.1.3 by leaving a commission bid at least 1 hour before the start of the auction, which we may execute on your behalf. Commission bids will be accepted with

reference to our standard bidding increments and any off-increment bids may be reduced to the next increment immediately below at the Auctioneer's sole discretion. Neither we nor our employees or agents will be responsible for any failure to execute your commission bid. Where two or more commission bids at the same level are recorded we have the right, at our sole discretion, to prefer one over any others, without providing any reasons; or

- 3.1.4 online bidding via our BidFORUM platform or via another Bidding Platform. In the case of bids via BidFORUM our Website Terms of Use and for bids via another Bidding Platform, any additional terms of use or conditions imposed by the third party provider including any additional charges will also apply.
- 3.2 The Bidder placing the highest bid for a Lot accepted by the Auctioneer on the fall of the hammer is the successful Buyer and bound by the contract formed pursuant to Clause 1.2 and governed by the Conditions of Business pursuant to Clause 1.3, unless the Auctioneer has for any reason at its/his/her option refused the bid, reopened the bidding or cancelled the sale and reoffered the Lot. Any dispute about a bid will be settled at our sole discretion, giving due consideration to any circumstances and acting reasonably. We may settle disputes at our discretion in any way we think fit including by re-offering the Lot and our decision will be final. If there is any discrepancy between our record of an auction and the information provided in any communication to you, our record will prevail.
- 3.3 We may withdraw a Lot at any time prior to or during the sale of the Lot. We will not be liable to you for our decision to withdraw a Lot.
- 3.4 We may bid on Lots on behalf of the Seller up to one bidding increment below the Reserve.
- 3.5 We may at our sole discretion refuse to accept any bid.
- 3.6 We do not accept responsibility for any bids missed by the Auctioneer.
- 3.7 Bidding increments will be set at the Auctioneer's sole discretion.

4. Technical issues

We are not responsible for any technical problems that you may experience while connecting to and using our Website and/or BidFORUM or participating in any auctions, including but not limited to any loss of internet connection, problems with using our bidding software or any hardware faults. We do not accept any liability for any delay or failure in placing a bid, any failure to execute bids or any errors or omissions owing to technical failings, whether on our part or yours.

5. Inspection of Lots

- 5.1 The Auctioneer provides descriptions, Estimates, illustrations and condition reports (on request) to assist Bidders in deciding whether to bid on a Lot but subject to Clause 8 accepts no responsibility for their accuracy.
- 5.2 Each Lot offered for sale is available for inspection. We strongly recommend that you inspect any Lots that you are interested in prior to bidding at the auction. You are responsible for your decision to bid for a particular Lot and for undertaking your own due diligence in relation to the Lot. If you bid on a Lot, you will be deemed to have carefully inspected the Lot and satisfied yourself regarding its quality and condition.

6. Estimates

Estimates are provided as a guide to what, in our opinion, the sale price of a Lot is reasonably likely to be. The Estimate is not a guarantee of what the actual selling price or value may be and cannot be relied on as such. The estimate does not take into account Premium, VAT or any other applicable charges.

7. Seller's warranties

7.1 The Seller warrants to us and to you in relation to each Lot that:

7.1.1 the Seller is the owner of the Lot for sale or a joint owner of the Lot acting with the co-owner's consent or, if acting on the owner's behalf, is authorised by the owner to offer and sell the Lot at auction;

7.1.2 the Seller is able to transfer clear legal title to the Lot, subject to any restrictions set out in the Lot description, to you free from any third party rights or claims; and

7.1.3 as far as the Seller is aware, the main characteristics of the Lot set out in the auction catalogue (as amended by any notice displayed in the saleroom, on our Website or any Bidding Platform or announced by the Auctioneer at the auction) are correct.

7.2 If any of the Seller's warranties above are found not to be true, neither we nor the Seller will be liable, under any circumstances, to pay you any sums over and above the Price.

7.3 Save as expressly set out above, all other warranties, conditions or other terms which might have effect between the Seller and you or be implied or incorporated by statute, common law or otherwise are excluded to the fullest extent that they can be lawfully excluded.

8. Descriptions and condition

8.1 Our descriptions of the Lot will be based on: (a) information provided to us by the Seller of the Lot (for which we are not liable); and (b) our opinion (as set out in Clause 8.3).

8.2 We will give you a number of opportunities to view and inspect the Lots before the auction. You (including any agents or consultants acting on your behalf) must satisfy yourself about the accuracy of any description of a Lot and of any other characteristics of a Lot relevant to your decision to place a bid. We shall not be responsible for your failure to properly inspect a Lot.

8.3 Any statements by us about any Lot, including but not limited to its authorship, attribution, authenticity, origin, date, age, period, culture, provenance, source, material, condition or estimated selling price, whether oral or in writing, are matters of our opinion genuinely held but are not to be relied on as a statement of fact or contractual representation. We do not warrant that we have carried out a detailed inspection of each Lot. Any references to dimensions or weight are approximate only.

8.4 Any photographs that we provide are for identification purposes only and may not reveal a Lot's condition or be accurate in colour or other features.

8.5 Please note that the majority of Lots sold by the Auctioneer are second-hand and will not be in perfect condition. Lots are sold "as is" at the time of the auction. Neither we nor the Seller accept any liability for the condition of any Lot.

8.6 Condition reports are provided by us free of charge (on request) as a guide for the Bidder/Buyer but are not intended to be exhaustive assessments of an item's condition and may not refer to all flaws or defects in an item. Furthermore, the Auctioneer and its employees are not trained conservators and can only offer their opinion on condition. You must rely on your own assessment or independent professional advice in relation to the condition of any Lot.

9. Our charges

9.1 As Buyer, you will pay us:

9.1.1 the Hammer Price;

9.1.2 Premium of 27% of the Hammer Price up to a Hammer Price of £5,000, plus 26% of the Hammer Price from £5,001 to £500,000, plus 20% of the Hammer Price in excess of £500,001, plus VAT thereon (as set out in Clause 11);

9.1.3 any VAT, Import VAT or other duties, fees or taxes applicable to the Lot (as set out at Clause 11);

9.1.4 any artist's resale right royalty payable on the sale of the Lot (as set out at Clause 12);

9.1.5 any additional charges payable by a late paying or defaulting Buyer under these Terms of Sale; and

9.1.6 in respect of bids placed through certain Bidding Platforms operated by third party service providers, a charge of 5% of the Hammer Price plus VAT if applicable, together the "Price".

10. Buyer's warranties

10.1 You warrant to us that:

10.1.1 any client due diligence information or documentation provided to us in accordance with Clause 2.1 is and continues to be true and accurate.

10.1.2 the funds used to purchase the Lot are not the proceeds of any criminal activity, including tax evasion;

10.1.3 you are not engaged in, or under investigation for, and have not been previously charged for or convicted of any offences in relation to money laundering, terrorist financing, tax evasion, fraud or other criminal behaviour;

10.1.4 you are not subject to trade sanctions, embargoes or any other restrictions prohibiting you from doing business in the United Kingdom;

10.1.5 if you are purchasing a Lot on behalf of a third party, you have:

a. complied with any applicable anti-money laundering and terrorist financing laws and regulations and conducted appropriate client due diligence on the third party ultimate buyer, have obtained and kept a record of documents required to establish that person's identity, and have no reason to suspect or believe that he/she/it is engaged in money laundering, terrorist financing, tax evasion, fraud or other

criminal behaviour or subject to trade sanctions, embargoes or other restrictions prohibiting that person from doing business in the United Kingdom or that the funds provided by the third party are the proceeds of any criminal activity, including tax evasion;

- b. you have authority to bid on that Lot on behalf of your principal; and
- c. you have been placed in funds by your principal to cover the Price and any additional fees and charges

11. VAT and other duties

- 11.1 You shall be solely responsible for ascertaining the overall cost of your bid and paying any applicable VAT and other fees, taxes or duties payable in addition to the Hammer Price and Premium for a Lot.
- 11.2 We will charge VAT and other duties, fees and taxes at the current rate at the date of the auction. Please see the symbols used in the auction catalogue and our General Information for Buyers at Auction for an explanation of what those symbols mean.
- 11.4 It is your responsibility to establish whether a Lot may be subject to export restrictions, duties, taxes or fees.
- 11.5 Please note that Lots (in particular second-hand Lots) are unlikely to be in perfect condition. Lots are sold "as is" (i.e. as you see them at the time of the auction). Neither we nor the Seller accept any liability for the condition of second-hand Lots which the inspection of a Lot by the Buyer ought to have revealed.

12. Artist's resale royalty

- 12.1 Works by certain artists sold in the EU are subject to royalty fees accruing to the artist or their estate. The fees are levied in Euros on a sliding scale relative to Hammer Price and capped at €12,500 per item. We will collect these fees from you on behalf of the artist and add the GBP Sterling equivalent amount to your invoice calculated at the date of the auction by reference to the closing rate of exchange of the Bank of England.
- 12.2 Lots that may be subject to artist's resale right are marked in the catalogue and on our Website with the symbol: ARR.
- 12.3 If applicable, artist's resale right royalty (in Euros) is charged at:
 - 4% of the Hammer Price up to €50,000
 - 3% of the Hammer Price from €50,001 to €200,000
 - 1% of the Hammer Price from €200,001 to €350,000
 - 0.5% of the Hammer Price from €350,001 to €500,000
 - 0.25% of the Hammer Price above €500,000, subject to an overall cap of €12,500.

13. Payment

- 13.1 Following your successful bid on a Lot you will:
 - 13.1.1 immediately give to us, if not already provided to our satisfaction, any further proof of identity or other information that we may require; and

13.1.2 unless we have agreed otherwise and subject to the terms of any Pledge, pay to us the Price within 3 Business Days of the date of the auction in cleared funds in GBP Sterling any way that we agree to accept payment including in cash (for which there is an aggregate upper limit of £8,000 for all purchases made in any auction). Please see our 'Make a Payment' page at <https://www.forumauctions.co.uk/makepayment?lte mid=363> for further information about how to make a payment. A 3% fee is applied to payments made by all company credit cards and personal cards issued by banks outside the EU.

13.2 If payment is late, we reserve the right to charge interest on the Price or any part thereof in accordance with Clause 15.1.5.

13.3 If you owe us any money, we may use any payment made by you to repay prior debts before applying such monies towards your purchase of the Lot(s).

13.4 All Lots sold will be invoiced in the name of the registered Bidder at the address given to us at the time of registration and cannot be transferred to other names or addresses.

14. Ownership and collection of Lots

14.1 Ownership of a Lot will transfer to you only on receipt by us of the Price in full and in cleared funds provided your continuing compliance with Clause 10.

14.2 Risk of loss or damage to the Lot will pass to you at the fall of the Hammer or when you have otherwise purchased the Lot.

14.3 You may not claim or collect a Lot until you have paid for it and we are satisfied with the client due diligence information and documentation that you have provided. We may refuse to accept payment or release the Lot to you if we require further information or verification.

14.4 If you have purchased a Lot using third party pre-approved financing, with our knowledge and agreement, and the Lot remains subject to a Pledge, we will hold the Lot until we receive confirmation from the beneficiary of the Pledge that we are authorised to release the Lot. In such cases, time starts to run under Clauses 14.5 to 14.7 below from the date that we inform you that the Lot can be released, rather than the date of the auction.

14.5 You must (at your own expense) collect any Lots that you have purchased and paid for no later than 10 Business Days following the date of the auction.

14.6 If you do not collect the Lot within the time period at Clause 14.5, you will be responsible for removal, storage and insurance charges in relation to that Lot which will be no less than £1.50 per Lot per day.

14.7 If you do not collect a Lot that you have paid for within 45 days of the date of the auction, we may resell the Lot by auction or private treaty with the Estimate and Reserve set at our discretion. We will pay the proceeds of any such sale to you, but will deduct any storage charges or other sums that we have incurred in the storage and sale of the Lot. We reserve the right to charge you a selling commission at our standard rates on any such resale of the Lot.

15. Remedies for non-payment

15.1 If you fail to comply with these Terms of Sale, we may (acting on behalf of the Seller and ourselves) pursue one or more of the following measures:

15.1.1 take action against you to recover the Price and/or pursue damages for breach of contract, including any fees, legal expenses or other costs that we incur;

15.1.2 reverse the sale of the Lot to you and/or any other Lots sold to you (in which case we may charge you an administration fee of £150 plus VAT per Lot or, if lower, the Price of the Lot);

15.1.3 resell the Lot by auction or private treaty (in which case you will have to pay any deficit between the Price for the Lot and the Hammer Price we sell it for as well as the charges outlined in Clauses 14.6 and 15.1.5 and any other costs and expenses or legal fees incurred by us in reselling the Lot or any loss to us of Seller's commission). Please note that if we resell the Lot for a higher amount than the Hammer Price on the sale of the Lot to you, the additional sale proceeds will be paid to the Seller and we will retain any increase in Premium;

15.1.4 remove, store and insure the Lot at your expense until you pay the Price together with any removal, storage and insurance fees as set out in Clause 14.6 or we agree alternative arrangements;

15.1.5 charge interest at a rate of 1.5% per month on the Price or any part remaining unpaid after 10 Business Days have elapsed from the day of the auction;

15.1.6 assist the Seller in pursuing you for payment and/or damages including by revealing your identity and contact details;

15.1.7 keep the Lot, any other Lot sold to you or any item(s) consigned for sale by you as security for payment until you pay the Price;

15.1.8 apply any payments or part payments made by you towards part settlement of the Price due for the Lot or any other Lot purchased by you, or to any shortfall on the resale of any Lot pursuant to Clause 15.1.3 or to any outstanding removal, storage or insurance charges owed by you to us in relation to any Lot that you have purchased or to any loss or damage suffered by us as a result of your failure to comply with these Terms of Sale;

15.1.9 refuse to allow you to register to bid, reject or ignore bids from you or your agent at future auctions or impose conditions before we accept bids from you;

15.1.10 offset any amounts due from you against any amounts that we may owe you, including if we sell any Lots for you; and/or

15.1.11 take any other action we consider necessary.

16. Health and safety

Although we take reasonable precautions regarding health and safety, you are on our premises at your own risk. Please note the lay-out of the premises and security arrangements. Neither we nor our employees or agents are responsible for the safety of you or your property when you visit our premises, unless you suffer any injury to your person or damage to your property as a result of our, our employees' or our agents' negligence or wilful default.

17. Export and import restrictions

17.1 Exporting a Lot out of the United Kingdom or importing it into another country may be subject to legal requirements and restrictions depending on factors such as the type of goods, their age and monetary value and destination. It is your responsibility to ascertain what the requirements are in relation to any Lot and obtain the necessary export or import licence where applicable.

17.2 Lots made of restricted organic matter or endangered species are identified in the catalogue. These may be subject to prohibitions on export or import and otherwise may require licences. You are solely responsible for identifying and obtaining any necessary licence. The information provided in our catalogue reflects our reasonable opinion at the date of publication but is intended as guidance only and neither the Auctioneer nor the Seller make any representation or give any warranty as to whether any Lot is subject to a prohibition or restriction on export or import.

17.3 You acknowledge that your purchase of the Lot and fulfilment of your obligations under our Conditions of Business is not conditional on successfully obtaining an export, import or other licence or permit for any Lot and that you will pay for and collect the Lot regardless of whether a licence has been or is likely to be granted. We will not cancel your purchase of a Lot if for any reason it is refused a licence or is seized or confiscated by government authorities.

17.4 We may on request assist you with applying for a licence to export your Lot(s) out of the United Kingdom and will charge a fee for doing so to cover the costs of our time and out of pocket expenses.

18. Deliberate Forgeries

18.1 You may return any Lot which is found to be a Deliberate Forgery to us within twelve months of the date of the auction provided that you return the Lot to us at your expense in the same condition as when it was released to you, accompanied by a written report by a recognised expert on the subject matter identifying the Lot as a Deliberate Forgery with reference to the catalogue description and fully explaining the reasoning behind any conclusions drawn in the report.

18.2 If we are reasonably satisfied that the Lot is a Deliberate Forgery, we will cancel the sale of the Lot and refund the Price to you save that if any of the following circumstances apply:

18.2.1 the catalogue description reflected the accepted view of experts as at the date of the auction;

18.2.2 the Lot can only be shown to be a Deliberate Forgery on the basis of scientific examination which was not available at the time of the auction or in the circumstances was not practicable or reasonable to expect;

18.2.3 you were not the original Buyer of the Lot named on the invoice for the Lot issued at the time of the sale; or

18.2.4 you personally are not able to transfer clear legal title in and right to possession of the Lot to us, free of any claim, interest or restriction by anyone else, on the date of the return of the Lot to us, you will have no right to cancel the sale or receive a refund.

18.3 Should you successfully exercise your right under this Clause 18, we will not refund to you more than the Price for any Lot and will not in any circumstances be liable to you for any loss, damage, expense, costs, loss of profit, loss of business or loss of opportunity.

19. Limitation of our liability to you

19.1 We give no warranties in relation to any statements or representations made or information given in relation to any Lot by us or our employees or agents whether oral or in writing and accept no liability in connection therewith, including in relation to any errors or omissions unless Clause 18 applies.

19.2 We accept no liability in relation to any of the Seller's warranties at Clause 7 or any breach by the Seller of their obligations under our Conditions of Business.

19.3 We do not accept any responsibility to any Bidders for any failure to register a Bidder or any acts or omissions in relation to the sale of Lots and the conduct of our auctions and will not be liable for any loss, damage, expense, costs, loss of profit, loss of business or loss of opportunity as a result of participating in our auctions.

19.4 If we are found to be liable to you for any reason, our liability will be limited to the Price as paid by you to us for any Lot.

19.5 Notwithstanding the above, nothing in these Terms of Sale shall limit our liability (or that of our employees or agents) for:

19.5.1 death or personal injury resulting from negligence;

19.5.2 fraudulent misrepresentation; or

19.5.3 any liability which cannot be excluded by law.

20. Notices

20.1 All notices or other communications between you and us regarding our Conditions of Business must be in writing and may be given:

20.1.1 by delivering it by hand or sending by first class pre-paid post or Recorded Delivery or pre-paid airmail (to us at our registered office address at Ingate Works, 4 Ingate Place, Battersea, London SW8 3NS or to you at the address you provided to us at the time of registration unless we are advised otherwise in writing); or

20.1.2 by email (to us at office@forumauctions.co.uk or to you at the email address provided by you at the time of registration unless we are advised otherwise in writing).

20.2 Notices will be deemed to have been received:

20.2.1 if delivered by hand, on the day of delivery;

20.2.2 if sent by first class pre-paid post or Recorded Delivery, 2 Business Days after posting, exclusive of the day of posting;

20.2.3 if sent by pre-paid airmail, 5 Business Days after posting, exclusive of the day of posting; or

20.2.4 if sent by email, at the time of transmission unless sent on a day which is not a Business Day or after 17.00 in the place of receipt in which case they will be deemed to have been received on the next Business Day.

21. Data Protection

We will hold and process any personal data in relation to you in accordance with our Privacy Policy which can be accessed at: www.forumauctions.co.uk/privacy-policy.

22. General

22.1 We may at our sole discretion, though acting reasonably, refuse any person admission to our premises or attendance at our auctions.

22.2 Any rights we have to claim against you for breach of our Conditions of Business may be used by either us, our employees or agents, or the Seller, their employees or agents, as appropriate. Other than as set out in this Clause, no other person will have any rights to enforce the terms of our Conditions of Business.

22.3 Each of the Clauses of these Terms of Sale operates separately. If any court or relevant authority decides that any of them are unlawful, the remaining Clauses will remain in full force and effect.

22.4 Except as otherwise stated in these Terms of Sale, each of our rights and remedies: (a) are in addition to and not exclusive of any other rights or remedies under these Terms of Sale or general law; and (b) may be waived only in writing and specifically. Our delay in exercising or non-exercise of any right under these Terms of Sale is not a waiver of that or any other right. Our partial exercise of any right under these Terms of Sale will not preclude any further or other exercise of that right or any other right under these Terms of Sale. Our waiver of a breach of any term of these Terms of Sale will not operate as a waiver of breach of any other term or any subsequent breach of that term.

22.5 Our Conditions of Business and any dispute or claim arising out of or in connection with them (including any non-contractual claims or disputes) shall be governed by and construed in accordance with the laws of England and Wales and the parties irrevocably submit to the exclusive jurisdiction of the English courts.





